



Grammy Goes West
[Kanye, That Is]
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Billboard

NEWSPAPER

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HOT SPOTS



5 Jay-Z's New Jam

Jay-Z "retires" to the executive suite at Def Jam Recordings, as Island Def Jam Music Group buys the rest of Roc-A-Fella.



13 'Red Light' Special

Ludacris' latest album, "The Red Light District," is just one of many projects keeping the Atlanta rapper busy.



32 The Wright Path

A song that Chely Wright first sang for U.S. troops in Iraq leads her to a record deal with Dualtone Music Group.

Lucky 11 For Usher

*Alicia, Kanye, OutKast
Also Big BMA Winners*

BY GAIL MITCHELL

LAS VEGAS—Usher walked away the hands-down winner at the 15th annual Billboard Music Awards, held here Dec. 8. The singer-songwriter—who the day before picked up eight Grammy Award nominations (see story, page 5)—took home 11 *Billboard* awards, including artist of the year, R&B/hip-hop artist of the year and *Billboard* 200 artist of the year.

Alicia Keys, OutKast and Kanye West were the evening's other major winners, taking home seven, five and four awards, respectively.

The ceremony took place at the MGM Grand Garden Arena and aired on Fox live on the East Coast, with a West Coast tape-delayed broadcast. Usher led all finalists with 13 nods, followed by Keys with 12. *(Continued on page 16)*

Usher opened the 2004 *Billboard* Music Awards with a performance of 'Bad Girl,' a song from his multiplatinum album 'Confessions.'



Recovery? Well, Not Just Yet

*U.S. Sales Edge Slips;
Explanations Abound*

BY CAROLYN HORWITZ
and ED CHRISTMAN

NEW YORK—Whither the recovery?

At the beginning of this year, industry observers—including *Billboard*—were saying that U.S. album sales appeared to have bottomed out. Indeed, 2004 started auspiciously, and sales for the year to date remain ahead of 2003.

But the margin is narrowing. For the year to Sept. 12, album sales by volume were up 7.2% from the same period in 2003, according to Nielsen *(Continued on page 48)*

Digital Dough Divides Biz

BY BRIAN GARRITY

NEW YORK—As technology fuels an explosion of new audio and video formats, labels and music publishers remain at loggerheads over the resulting revenue streams.

The industry is struggling to establish standards for sharing revenue in the growing master ringtones business. However, companies are also clashing over business models for ringbacks, the DualDisc format, copy-protected CDs and video-on-demand. "We just want our fair share of the new *(Continued on page 46)*

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1.5 Movies & Music: 2004 was a potpourri of biopic, movie musical and music documentary releases.

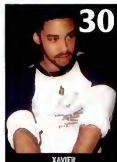
2.0 In the Spirit: The Gospel Music Channel launches after a quick ramp-up.

2.2 Classical Score: Michael Tilson Thomas and the San Francisco Symphony offer Mahler's Second Symphony on an SFS Media CD.

2.1 Touring: Agents and managers weigh the pros and cons of booking acts for holiday radio shows.



ANA BÁRBARA



XAVIER

2.3 R&B: John Legend wants to make a name for himself with his Getting Out Our Dreams debut, "Get Lifted."

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JOHN LEGEND

QUOTE OF THE WEEK

“A study this suspect should never become part of the public policy debate.”

JAY ROSENBLUM
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3.9 Digital: Ecast's digital jukebox network sells its 100 millionth download.

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HANSON

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Information: 646-654-5169

Billboard Music & Money Symposium
March 3, 2005, at the
St. Regis Hotel, New York
Information: 646-654-4660

Billboard Latin Music
Conference & Awards
April 25-28, 2005, at the
Hotel InterContinental, Miami
Information: 646-654-4660

Billboard/American Urban Radio
Networks R&B/Hip-Hop
Conference & Awards
August 2005
Information: 646-654-4660

Billboard Dance Music Summit
Sept. 19-21, 2005
Union Square Ballroom, New York
Information: 646-654-4660

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Upfront

TOP OF THE NEWS



Pleasantly surprised by 10 Grammy nominations, Kanye West wonders how he will top that.

Grammys Drop 10 Noms On Kanye West

BY TODD MARTENS

LOS ANGELES—Artists from R&B's past and present dominated the nominations for the 47th annual Grammy Awards, which were announced Dec. 7 at the Henry Fonda Music Box Theater in Los Angeles.

Rapper-turned-producer Kanye West led with 10 nods, including best new artist and album of the year for his acclaimed Roc-a-Fella debut, "The College Dropout." Half of his nominations were in the rap category. West also received recognition for his collaborations with Twista and Alicia Keys.

The Chicago-born West, who was a presenter at the announcements, said, "I always felt like the sky was the limit. I might have been more comfortable with less [nominations]. Ten

is scary. Because what if you get nominated four 10 and don't win anything?"

The rapper said he is finishing his sophomore effort, "Late Registration," which is planned for a summer 2005 release. "Hopefully I can make something good enough to be here next year and years to come and be a longstanding artist," he said. He wondered, though, that after 10 nominations, "How do you take it up from there?"

Keys and Usher tied with eight nods, and the late Ray Charles earned recognition in seven categories. Other multiple nominees include Green Day with six, and Norah Jones, Loretta Lynn, Prince and engineer Al Schmitt each with five.

Green Day's politically themed Reprise (Continued on page 39)

Jay-Z, Rest Of Roc Go To IDJMG

BY TAMARA CONNIF

LAS VEGAS—Island Def Jam Music Group has acquired the remaining 50% of Roc-a-Fella, its joint venture with Jay-Z, Damon Dash and Kareem "Biggs" Burke. Additionally, as expected, Jay-Z has been named president/CEO of Def Jam Recordings.

Jay-Z (real name Shawn Carter) will continue to run Roc-a-Fella, which entered the joint venture with Def Jam in 1997. IDJMG's acquisition of the label does not include the Rocawear clothing line, 40/40 nightclub and other related businesses.

Based in IDJMG's New York offices, Jay-Z will officially take his Def Jam post Jan. 3. In his new role, he will report to Antonio "L.A." Reid, chairman of IDJMG.

"Jay-Z is a tastemaker, a hit-maker, a music icon, a style icon—all the things that matter," Reid tells *Billboard*. "There are so many business executives, but that is not where the hits come from. The hits come from

music people."

Def Jam's previous president, Kevin Liles, left in July to join Warner Music Group as executive VP.



JAY-Z: NEW PRESIDENT/CEO

Jay-Z announced his retirement as an artist after the release of last year's "The Black Album" (Roc-a-Fella/Def Jam), which debuted at No. 1 on The Billboard 200. "Retirement" may not be the right word: His collaboration with Linkin Park, "MTV Ultimate Mash-Ups Presents Jay-Z/Linkin Park: Collision Course" (Warner Bros.), debuts at No. 1 on The Billboard 200 this week.

"After 10 years of successfully running Roc-a-Fella, Shawn has proven himself to be an astute businessman, in addition to the brilliant artistic talent that the world sees and hears," Reid said

in a statement. "I can think of no one more relevant and credible in the hip-hop community to build upon Def Jam's fantastic legacy and move the company into its next groundbreaking era."

Challenged Union

Impala Formally Contests Sony BMG Merger

BY LARS BRANDLE

Europe's independent label community is hoping that an ambitious new legal action will bring about a sea change in the way European regulators deal with mergers.

On behalf of its 2,500 members, European indie labels body Impala is contesting the European Commission's approval of the Sony BMG merger on the grounds that the ruling contravened European Union legislation and practices.

In an official complaint lodged Dec. 3, the Brussels-based trade body called for the European Court of First Instance in Luxembourg to annul the merger.

Various industry experts assert that the legal action is effectively a device to deter further consolidation, particularly any proposed union between EMI Group and Warner Music.

Impala deputy secretary general Helen Smith claims that the reality is more complex.

"We actually need to correct the mistake of this current merger, not just future mergers," Smith says. "If this decision

was allowed to stand, we would be left not only to deal with the consequences of Sony BMG but of how future mergers are dealt with."

Under EU rules, an appeal on an EC decision can be filed within 10 weeks from the date of notification of the ruling.

The EC authorized the Sony BMG merger July 19 on the grounds that there was no evidence of price collusion and no reason the merger would harm the music market. Impala was

notified of the decision Sept. 23.

"It's certainly worth challenging, even if it is to make a point," says Nigel Davies, music litigation partner with U.K. law firm Nichol (Continued on page 39)



LAMBO: MERGER A 'TIASO'

Indies: We've Got Legit Role

Promoters Question Fairness, Wisdom Of Banishment From Radio

BY PHYLIS STARK

NASHVILLE—Increasingly shut out by the large radio chains, many independent promoters are desperately trying to make the case for their legitimate place in the music-business food chain.

These indies say they do good, honest work in servicing music to stations in secondary markets, enhancing the efforts of major-label promotion teams and taking the place of in-house promoters for smaller labels. What's more, they wonder how the labels that have come to depend on these services can continue to function effectively without them.

"We're hoping that this will all die down," says one indie, who asked to remain anonymous.

The promoters' troubles began in April 2003, when radio giant Clear



GIBSON PALMER: IMPACT ON RELATIONSHIPS



SVENDSEN: MOVE COULD CLEAN UP BIZ

Channel announced that its 1,200 radio stations would no longer work with indies.

Last month, Infinity and Entercom also banned their employees from any dealings with indies.

These latest moves came as New York State Attorney General Eliot Spitzer moved ahead on his probe of indie activity. Spitzer's office has sent subpoenas to certain labels, including EMI, seeking information in connection with the promotion of records on New York radio stations. Independent promoters and radio stations were served with subpoenas as well, sources tell *Billboard*.

Infinity, the nation's No. 2 chain, has not commented publicly about its indie ban, but told its GMs and programmers about the plan in a series of conference calls last month.

At Entercom, executive VP Jack Donlevie recently told *Billboard* that the company's relationships with indies are based on "a business model that doesn't work anymore." We're focusing more on direct relationships with the record compa-

nies (*Billboard*, Dec. 4).

Meanwhile, the independents struggling to run their businesses now have three fewer radio chains on which they can call. As one told *Billboard* last month, "It's getting harder and harder for the legitimate indies to participate in this business."

"Are these changes being made for the sake of appearing not guilty?" Los Angeles-based indie Debbie Gibson Palmer asks. "Doesn't that somehow really create exactly the opposite effect?"

A 'CLEAR' DISTINCTION

All indies are paid by labels to work records. In some cases, the indies make payments to radio stations, which are supposedly used for station promotions. In turn, these indies often get exclusive access to station information.

These relationships are the basis for suspicion about indie operations. However, many indies do not participate in such exchanges.

"There is a clear line between indies who have dollar-based rela-

tionships with stations and those, like myself, who work solely on behalf of artists," says Paul Brown of New York-based indie firm Red Hat 22. "I hope that this critically important distinction doesn't get obscured amidst all the noise."

It would be catastrophically unfair if Red Hat 22 were to be generically ostracized from doing honest, artist-oriented work," Brown continues.

For many indies, it is also emotionally tough being cut off from programmers with whom they have long-standing relationships.

"This was probably the most hurtful part of all," Gibson Palmer says. "I've made very good friends with many of these programmers. I've been through bad [ratings] books, changes of ownership, great books, marriages, children and divorces with them. It's very hard to accept that I can't work with them after all of that, not because of someone's wrongdoing, but because of 'suspected wrongdoing.' That somehow seems un-American to me."

Another indie promoter, requesting anonymity, added, "The lack of contact with some stations is a disappointment to us, on a personal and professional level."

"There are stations that we once had great relationships with who are now unable to take a phone call," he continues. "One Clear Channel program director went so far as to turn a single [to us] unopened because he saw our return address on it. He returned it with a note of apology, saying that he feared for his job if he spoke with us."

But the problem, this source says, is not just for the indies, but for the

(Continued on page 59)

EC Bites Apple

Regulators Examine High Price Of U.K. iTunes

BY LARS BRANDLE

LONDON—European regulators' decision to investigate Apple Computer's iTunes download service in the United Kingdom could yield benchmark data for Europe's download market.

The British Office of Fair Trading said Dec. 3 it had referred a complaint to the European Commission that the iTunes Music Store is overcharging U.K. customers. The move stems from a British-based consumer-rights publication's complaint that downloads cost almost 20% more in Britain than in fellow European Union markets France and Germany.

"It is an opportunity for the European Commission to gain a lot of intelligence," suggests Brussels-based entertainment lawyer Stephen Kinsella of Herbert Smith. "The first question would be to try and establish what is the [online] market and if [Apple] is dominant," he notes.

Recently published British market statistics reveal that the territory's download market is maturing. In its third-quarter survey, the British Photographic Industry said that U.K. consumers bought 1.75 million downloads, up from 660,000 the previous quarter (*Billboard*, Dec. 11). The trade body identified iTunes as one of the driving forces behind the download market's growth.

Apple brought its service to

(Continued on page 46)

T-Mobile First To Ringback

BY ANTONY BRUNO

LOS ANGELES—T-Mobile on Dec. 8 rang in the first ringback service available across the United States.

The service allows subscribers to use music or other audio content to replace the standard ringing sound their callers hear. Specific tones can be assigned to specific callers or groups of callers in a subscriber's contact list.

For the launch, T-Mobile has inked content licenses with Sony BMG, Warner Music Group and Universal Music Group, as well as independent labels Death Row Records andTVT Records.

The T-Mobile announcement comes three weeks after Verizon Wireless introduced its ringback service for the California market with content from Sony BMG and WMG.

Verizon says it plans to expand its service nationwide by mid-2005. Sprint and Cingular are expected to launch ringback services in the near future as well.

T-Mobile's Caller Tones service costs \$1.49 per month, and each ringback is an additional \$1.99. Initially, subscribers may select from

(Continued on page 46)

Bonnaroo Seeks Wider Lineup In 2005

BY RAY WADDELL

Same Bonnaroo time, same Bonnaroo place.

The fourth annual Bonnaroo Music Festival will be held June 10-12, 2005.

The hugely successful jam-band fest will return to its previous 700-acre site in rural Manchester, Tenn., about 60 miles south of Nashville.

Jonathan Mayers, partner in Superfly Presents (which produces the event along with Ashley Capps and A.C. Entertainment), tells *Billboard* that the lineup is being finalized and will likely be announced in January.

"We are going to continue to expand the programming from our core," Mayers says. "We will continue



Warren Haynes performs at the 2004 edition of Bonnaroo, the year's second-highest-grossing concert.

to have our core, but we're also into introducing fans to all types of music. We think these fans are very open to different kinds of music."

Bonnaroo was the second-highest-grossing concert of 2004, according to *Billboard* Boxscore, taking in \$14.5 million for a lineup that included The Dead, Dave Matthews & Friends, The Anastasio, Bob Dylan and nearly 80

other acts.

Mayers says ticket prices, which were \$139 and \$164 in 2004, will increase slightly in 2005. The show's capacity will remain at 15,000.

"We want to keep the capacity the same and improve the experience," Mayers says. He adds that the producers are close to a resolution regarding a per-ticket fee payable to Coffee County, where the festival is held.

The city originally wanted 5%-8% of ticket sales; Bonnaroo has in the past donated \$2 per ticket to local charities. The final agreement will likely result in \$2-\$3 per ticket going to the county.

"We know that Bonnaroo puts a

(Continued on page 59)

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87	Kremlyovskaya Vodka
86	Finlandia Vodka of Finland
86	Alps French Vodka
85	Skyy Vodka
82	Original Polish Vodka
82	Glenmore Special
82	Fleischmann's Royal Vodka
81	Mr. Boston Vodka
80	Pole Star Vodka
80	Lukusowa Potato Vodka
80	Absolut Vodka
78	Cardinal Vodka
78	Barton Vodka
78	Barclay's Vodka
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Five Die In Club Shooting

Gunman Rushes Stage; Guitarist Abbott Among Casualties

BY RAY WADDELL
and BRAM TETTELMAN

Damageplan had just begun its second-to-last show on a 60-date tour when a gunman rushed the stage at the Alrosa Villa nightclub in Columbus, Ohio, killing guitarist "Dimebag" Darrell Abbott and three other people before being killed by a policeman.

Witnesses say Damageplan had just begun its first song shortly after 10 p.m. when the man opened fire, shooting Abbott multiple times at close range. Sources tell *Billboard* that Jeff Thompson, who provides security for the band, was also shot and killed.

The band's drum tech John "Kat" Brooks and tour manager Chris Paluska are recovering from gunshot wounds, a source tells *Billboard*. News reports say that among those killed was 29-year-old Erin



DARRELL ABBOTT

Halk, who worked at Alrosa Villa loading equipment.

Active rock WBZZ Columbus afternoon jock Scott Richards was at the concert. "They had just begun playing," he says. "I heard some loud pops over the music, and somebody said, 'That's

gunfire.' We dove to the floor, and when the initial flurry of shots stopped, we ran to a secure area of the bar."

Richards was joined by drummer Vinnie Paul Abbott, Darrell's brother, who ran back to the stage as soon as the shooting stopped. Richards adds that enough people thought the shooting was part of the show that the gunman had time to reload a clip.

The other band members, vocalist Patrick Lachman and bassist Bob Zilla, were reportedly uninjured.

Damageplan had been on the road since March in support of its debut album, "New Found Power" (Elektra), which was released in February.

The band is booked by Scott Sokol at Pinnacle Entertainment and managed by Paul Bassman. The tour was to wrap Dec. 11 in Kansas City, Mo., at the Uptown Theater.

(Continued on page 48)

Artists' Groups Criticize P2P Study

BY BILL HOLLAND

WASHINGTON, D.C.—Two high-profile wording-artists' groups are skeptical of a new study suggesting that musicians are fine with peer-to-peer file sharing.

The survey, conducted by the nonprofit Pew Internet and American Life Project with help from the Future of Music Coalition, shows a growing number of artists rejecting the Web to advance their careers. It also shows respondents split almost evenly on the merits of P2P networks.

Forty-seven percent of artists agreed that "file-sharing services are bad for artists because they allow people to copy or use an artist's work without getting permission or compensating the artist."

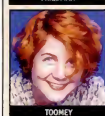
Forty-three percent agreed that "file-sharing services aren't really bad for artists, since they help to promote and distribute an artist's work to a broad audience."

Officials representing the Recording Academy and the National Artists' Coalition say the survey is tilted to new artists.

(Continued on page 59)



FRIEDMAN



TOOMEY

Monitor, MusiCrypt To Market DMDS

Billboard Radio Monitor and MusiCrypt have entered into an exclusive agreement to promote and market MusiCrypt's Web-based digital media delivery system to the U.S. radio and recording industries. Monitor is a sister publication of *Billboard*.

Used exclusively by Canada's three largest broadcasters, DMDS securely delivers digital music to authorized B2B recipients via a patent-pending system that incorporates biometrics, high-value encryption and watermarking. The new partnership gives Monitor the exclusive right to market the digital delivery system in the United States.

The two companies will target the implementation of DMDS to record labels and radio stations in the United States monitored by Nielsen Broadcast Data Systems and remaining non-monitored, new-music-oriented radio stations throughout the country.

Like *Billboard*, Nielsen DMDS is owned by VNU.

"MusiCrypt's DMDS is the dominant market leader in Canada in secure B2B delivery of digital files and we look forward to bringing this proven marketing solution to the music industry throughout the United States," says John Kilcullen, president/publisher of *Billboard* and Monitor. "This strategic partnership will also enable us to explore additional strategic market opportunities for DMDS beyond the music industry and in additional geographic markets while giving *Billboard* Radio Monitor yet another valuable digital tool to get more new music in front of key radio decision-makers."

Based on the great success MusiCrypt has had in Canada, we recognized the need to have a strong global partner to enter the U.S. market," MusiCrypt co-founder and chairman Cliff Hunt says. "*Billboard* has the worldwide reach and influence that can provide us with the strategic initiatives and opportunities to exploit DMDS both within the music industry and beyond."

NEWSLINE

THE WEEK IN BRIEF

Dick Clark is recovering in a Los Angeles hospital after suffering a stroke Dec. 4. A spokesman for Clark tells *Billboard* that the 75-year-old broadcaster "is doing to be fine."

Clark is an executive producer of the annual American Music Awards, Golden Globe Awards and the Academy of Country Music Awards.

He also serves as executive producer for NBC's "American Dreams" drama series, which is set in the 1960s and uses the "American Bandstand" show as a backdrop for many of its scenes. Clark recently announced plans to revive the "American Bandstand" series with "American Idol" creator Simon Fuller. Earlier this year, Clark revealed that he has had type 2 diabetes for the past 10 years.

CARLA HAY

Management partners Bob Tillet and Clarence Spalding have gone their separate ways after more than a decade. The pair's flagship client, Brooks & Dunn, will stay with Spalding, along with Terri Clark and new Sony artist Ashley Monroe. Tillet will oversee the careers of Clay Walker, the Ragdads and Matt King.

TBA Entertainment acquired Tillet-Spalding in 1998; since a group led by Irving Azoff purchased TBA earlier this year, TBA has divested itself of its management division.

TBA director of radio promotion and marketing Denise Nichols will remain with Spalding at his newly formed Spalding Entertainment.

RAY WADDELL

Sony BMG Strategic Marketing has appointed its management team, which reports to executive VP Joe DiMuro.

Paula Erickson is named senior VP of Sony BMG music licensing. The Los Angeles-based exec held the same position at Sony Music, which she joined in 1993.

Matthew Stringer becomes senior VP of new product development and marketing. He will focus on such projects as compilations, soundtracks and management of the Elvis Presley catalog. Stringer was most recently senior VP of marketing and creative services at BMG Strategic Marketing Group.

Tim Pearson is named senior VP of Sony BMG Direct, overseeing direct-response TV initiatives. He was VP of sales and marketing at Sony Music Direct, a position he had held since 1998.

Chris Hamer takes the title of senior VP of strategic business development. He had served since earlier this year as senior VP of strategic marketing at Sony Music.

Stringer, Pearson and Hamer are all based in New York. CAROLYN HORWITZ

Infinity Broadcasting wants to hire a big-gun talent to succeed Howard Stern on most of its stations. So said Infinity president/COO Joe Hollander during a speech at the UBS Warburg media conference Dec. 7 in New York.

Hollander acknowledged that a small number of Infinity-owned Stern affiliates might develop their own morning shows. However, he said the idea from Viacom chairman/CEO Les Moonves to "leave no stone left unturned" in seeking Stern's replacement.

TONY SANDERS and PAUL HEINE

The Harry Fox Agency is launching a program that offers streamlined mechanical and digital-permanent-download licensing for live concert CDs and downloads.

Express Live lets a company submit the artist's anticipated set list at least 15 days before the concert and request the mechanical license. If the compositions belong to any of the 27,000 publishers that HFA represents, the licenses will cover products sold directly to consumers immediately after the event.

SUSAN BUTLER

In Demand Networks is set to launch in January what it calls the first free high-definition music on-demand service. DMH Content Jobs has found musical performances shown on In Demand's HD cable networks, INHD and INHDD.

According to the company, the service will be available in more than 28 million households that have digital cable, and will broadcast in 1080 HD and 5.1 Dolby Digital audio.

CARLA HAY

Citadel Broadcasting has adopted Promo MP3 digital-music-distribution technology for its radio stations. The move follows Clear Channel's adoption of the technology in October for all of its U.S. stations. Citadel is the sixth-largest U.S. broadcaster. It owns 155 FM and 58 AM stations in 46 markets.

Promo Only developed MP3 to digitally deliver new music to radio stations while protecting that music from piracy by watermarking tracks for each user. The company is based in Orlando, Fla., with offices in New York, Los Angeles, Chicago, London and Calgary, Alberta.

PHYLLIS STARK



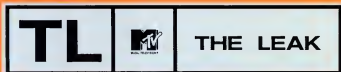
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POP / ROCK / COUNTRY / R&B / HIP-HOP / LATIN / DANCE / TOURING

Benveniste Brings Hammer Down On Joint Venture Deal

David Benveniste, whose management clients include System of a Down, Mudvayne and the Deftones, has moved his Velvet Hammer Music label from Atlantic Records to Columbia Records in a multyear joint venture.

Atlantic keeps Velvet Hammer/Atlantic acts Taproot, Poison, the Wall and Gratitude, and Benveniste will continue to work on projects released by those acts.

But he exclusively tells *Billboard* he is already scouting acts to sign to the Columbia deal, which started Dec. 1. "I'm looking for anything that blows me away," he says. "My tastes range from Led Zeppelin to Bill Withers to Mogwai."

Before the new label deal, Benveniste was already bringing acts to Columbia, including Sara Overall, whose debut album on Columbia will street in spring 2005. His relationship with the label goes back to 1996 when Columbia signed System of a Down. Mudvayne is on Sony sister label Epic.

"I have a great relationship with Sony Music Entertainment," Benveniste says, adding that there's "no better team" than Sony Music Group U.S. president/CEO Donnie Ienner, Columbia

Records Group president Will Benveniste, Columbia Records executive VP of creative marketing and promotion Charlie Walk and Sony Music Group U.S. COO Michele Anthony.

In addition to getting Velvet Hammer settled in its new home, Benveniste will have a busy 2005. System of a Down and Mudvayne have releases set for the first half of the year.

AYEROFF EXITS: Warner Bros./Reprise Records vice chairman Jeff Ayeroff left the label Nov. 30, following the conclusion of his contract. Ayeroff, who first worked at Warner from 1983 to 1986, rejoined the label in 2001. In between he served as co-chairman of Virgin Records America and co-founder of the Work Group.

Ayeroff intends to take time off to travel and then will serve as a marketing consultant. Among the projects he helmed before returning to Warner was the marketing campaign for the Beatles' "1" album.

"Jeff Ayeroff is one of a kind, a creative czar," Warner Bros. chairman Tom Whalley says. "His career in music input was an invaluable piece of the Warner Bros. legacy."

Ayeroff could not be reached by press time.

COVER ME: When we first wrote about the plethora of cover songs last December (*Billboard*, Dec. 5, 2003), the trend was primarily confined to top 40 and adult contemporary sta-

tions. Lately, it has spread to rock, with A Perfect Circle's version of "Imagine," Korn's "Another Brick in the Wall" and Marilyn Manson's interpretation of *Depeche Mode's* "Personal Jesus." '911 had a big hit this summer with its update of the Cure's "Love Song."

Look at the AC charts and the movement is stronger than ever, whether it be Hall & Oates ("I'll Be Around"), Michael McDonald ("Ain't No Mountain High Enough"), Rod Stewart ("What a Wonderful World") or Uncle Kracker, whose version of "Drift Away" is still going strong 92 weeks in.

The Goo Goo Dolls have also joined in: Their cover of Supertump's "Give a Little Bit" is No. 3 on the Adult Top 40 chart.

The Goos' Robby Takac says there is no mystery why radio listeners, especially the older demos, love the covers. "They know the melodies, they like the sounds of their favorite bands," he says. "It's the same reason classic rock tracks test so strong for the radio folks."

The Goos decided to include their Supertump remake on their new Warner Bros. greatest-hits CD/DVD for a variety of reasons, includ-

ing the fact that lead singer Johnny

Rzeznik had previously recorded the song for a Gap commercial.

"First off, it's a great song," Takac says. "Secondly, because we were releasing a DVD/disc package around Christmas, we

thought the Christmas-themed Gap commercials John had done might be a cool hook for people to latch onto. It seemed to have worked."

For newer acts like Interscope's Spideblack, which covered "Black Betty" or Katatonic Records artist Katrina Carlson, a cover can be a way to cut through the clutter.

"Drive," Carlson's mash-up of her voice with the Cars' original song, has gone to No. 1 at *MOJO* Los Angeles, and is getting airplay on many other Clear Channel-owned outlets.

"It's really hard to break an unknown artist at AC," says Carlson's manager, Gregg Bell, who is also a principal in WEA-distributed Katatonic. "Shania Twain came from country; Kimberley Locke, Clay Aiken, Ruben Studdard all came from American Idol. My battle is trying to push through an artist no one else knew."

When we chatted with UTs about cover versions months ago, they ultimately felt they were fine as an occasional treat, but that the artist development process was seriously flawed if the industry began making cover songs a mainstay of its steadily dying. Will we know when we've reached that point? Stay tuned.



Ludacris Turns On His 'Red Light'

Album One Of Rapper's Many Activities

BY GAIL MITCHELL

Christopher Bridges uses the rap moniker Ludacris, but there's nothing ludicrous about his career.

The Atlanta rapper's Disturbing Tha Peace/Def Jam South release "The Red Light District," which hit U.S. stores Dec. 7, is expected to be one of the holiday season's top sellers.

Earlier this year, Ludacris took part in the runaway success of Usher's "Yeah!" as a guest along with Lil Jon. The threesome is headed back to the top of the R&B and pop charts with "Lovers and Friends," a cut from Lil Jon & the East Side Boyz' new BME/TVT album,

"Crunk Juice."

On top of these successes, Ludacris has signed two major deals. The first is an exclusive worldwide publishing pact with Universal Music Publishing Group for his ASCAP-affiliated Ludacris Universal Publishing (*Billboard*, Dec. 4).

Since then, Ludacris' Disturbing Tha Peace label has entered a 50/50 partnership with Island Def Jam, building upon what is described as their "product furnishing arrangement." (Disturbing Tha Peace retains its other affiliations, such as a deal with Capitol for the release of group member I-20's debut album, "Self-Explanatory.")

(Continued on page 14)

Teen Queen Lohan Ready To 'Speak'

BY MICHAEL PAOLETTA

Lindsay Lohan really needs no introduction.

She has starred in a number of movies, filled gossip columns and appeared on countless magazine covers, including *Rolling Stone* and *Vanity Fair*.

Now after getting her feet wet in the recording studio (she contributed songs to "Confessions of a Teenage Drama Queen" and *Freaky Friday*, films in which she also starred), Lohan is embarking on a singing career.

Yes, Lohan is the latest to take on the role of actor-turned-singer. Her debut album, *'Speak'*, arrived Dec. 7 from Universal-distributed Casablanca Records.

"I have always wanted to make a record—ever since I can remember," Lohan tells *Billboard*. "It was just all a matter of timing."

By timing, she is referring to a hectic film schedule and a recent birthday. "When I turned 18, I thought I could dress how I want and sing what I want."

In other words, she adds, "my first album had to wait until now."

"*'Speak'* is equal parts pop and rock-lite, replete with catchy melodies and some autobiographical lyrics. Lohan wrote nearly half the songs with A-list songwriters including Kara DioGuardi, John Shanks, Anderson Carlson and Cory Rooney. Her music fits in neatly between Hilary Duff and Ashlee Simpson.

The focus track "Rumors" (a bonus cut on the album) peaked at No. 23 on the *Billboard* Hot 100 last week. Lohan is in rotation at KRBE, Hawaii, WKVJ Cleveland and WHYY Washington, D.C., among others.

"It started off with strong phones,"



LOHAN: ACTRESS-TURNED-SINGER ADMIRES TRIPLE-THREAT TALENT LIKE ANN-MARGRET

WAKS assistant PD Stick notes. But the station "backed off" when it didn't see strong national airplay numbers.

Conversely, KRBE assistant PD/music director Leslie Whittle says "Rumors" exceeded her expectations. "While I'm not sure that we'll be hearing it three years from now, it is a topical song that is resonating with her built-in audience."

The track did well on AOL and launch.com, where it was one of the

most-played songs for October.

The Jake Nava-lensed video debuted at No. 3 on mtv.com's top videos chart.

Casablanca is already prepping follow-up album track "Over" for top 40 radio. Initial reaction has been mixed: KRBE's Whittle confirms the station will add it, while WAKS' Stick will take a wait-and-see approach.

According to Casablanca chair-

man Thomas D. Mottola, the setup for *'Speak'* was done in record time. "We started working on it five months ago," he says. "I never did something so quick in my career. We're still in the process of getting it where it needs to be... But if we can catch 10% of the 13 million that saw *'Freaky Friday'*, we'll be off to a good start."

Indeed, the label has high expectations for *'Speak'* and will ship north

of 500,000 units, Universal president Monte Lirman says.

That said, Mottola fully understands the realities of breaking an artist in today's market. "While you still need a hit song at the end of the day, the complete story surrounding the artist needs to be more compelling than ever."

But Mottola is a firm believer in Lohan. "She has all the necessary ingredients," he says.

Still, the label must do all it can to help people connect the dots between Lohan the Hollywood celebrity and Lohan the singer, says Jim Kaminaki, poprock buyer for Tower Records in New York's Greenwich Village.

To help achieve this, the label scheduled several TV appearances for Lohan the week of the album's release, including "Good Morning America," MTV's "Total Request Live" and "Live With Regis & Kelly." She also performed on Yahoo's Live @ Launch and did interviews with satellite networks XM and Sirius.

Upcoming TV appearances include MTV's New Year's Eve special.

Lohan knows it may take time for people to accept her various facets. "I am sure people don't expect me to be really singing," she says. "I know they're saying things like, 'Oh, she's just another actress-turned-singer.' But I love exploring other areas in entertainment. I love triple threats like Ann-Margret—an actress, dancer and singer."

To be sure, Lohan is also working on a number of films, including "Lady Luck," "Herbie: Fully Loaded" and "Fashionistas."

But she is adamant about not mixing her message. "If I'm singing, it's me. If I'm acting, it's me. If I'm in a film, it's me playing a part. Onstage, you're seeing the real deal."

Ludacris

Continued from page 13

Looking ahead, Ludacris will be involved with acting in two movies in 2005, "Hustle & Flow" and "Crash." Other releases by new Disturbing The Peace artists, including rock act Lazy Eye and R&B artist Bobby V, and ongoing projects for youth-targeted nonprofit organization the Ludacris Foundation.

"The Red Light District" is the fourth Disturbing The Peace/Def Jam South release for Ludacris. His most recent releases by new Disturbing The Peace artists, including rock act Lazy Eye and R&B artist Bobby V, and ongoing projects for youth-targeted nonprofit organization the Ludacris Foundation.

"The Red Light District" is the fourth Disturbing The Peace/Def Jam South release for Ludacris. His most recent releases by new Disturbing The Peace artists, including rock act Lazy Eye and R&B artist Bobby V, and ongoing projects for youth-targeted nonprofit organization the Ludacris Foundation.

himself, coming from the streets and growing up. People relate to that, especially on the urban side. His pop appeal comes from her perspective. All his music has hope and emotion; it says the world isn't over, we can transcend these things."

Ludacris adds, "I'm just trying to keep it moving. I just do what I do, always trying to bring a different element to my style." That is definitely apparent on "The Red Light District," which reveals a more introspective side of the fun-loving rapper. Lead single "Get Back" stands at No. 20 this issue on the Hot R&B/Hip-Hop Singles & Tracks chart.

Ludacris drafted a number of high-profile rap colleagues for the album, plus a mix of established and new producers. The mix includes Timbaland, Nate Dogg, DJ Quik, DMX, Organized Noise and DJ Green Lantern.

Bobby V guests on "Pimpin' All Around the World," while "Not Me" showcases Disturbing The Peace acts Small World and Dolla Boy. Ludacris joins Nas and beatbox legend Doug E. Fresh on "Virgo"; the track also appears on

Nas' just-released "Street's Disciple."

Ludacris also displays his fondness for the "Austin Powers" film series on "Number One Spot," a potential second single. The song takes a tact conservative commentator Bill O'Reilly of Fox's "The O'Reilly Factor." Two years ago, O'Reilly's comments led to Ludacris being dropped as a Pepsi spokesperson.

"You've got to reinvent yourself and keep people guessing," Ludacris says. "So there's more experimentation on this album. It's hard to explain, but I'm rapping and harmonizing at the same time; my voice is doing different things. And I get more personal on some of the songs."

One example is "Large Amounts," in which the rapper ponders financial success in the context of his relationships with the Internal Revenue Service, women and family members.

For a Dec. 2 album release party, Atlanta's Puritan Mills complex was reimagined as a red-light district. According to Disturbing The Peace product manager Portia Kirkland, some 800-1,000 people were on hand. That was followed by a Best Buy in-store appearance Dec. 8

in Atlanta.

Ludacris will perform "Get Back" on Spike TV's Video Game Awards 2004. The live telecast airs Dec. 14.

On Dec. 6, for an MTV promotion, Ludacris gave away an Oldsmobile Cutlass Supreme, circa 1974. Coming up is a flyway to Amsterdam during the first week in February, with the rapper performing a series of sold-out shows from across the country. Among those winners will be retailers who devised the best "Red Light" visibility campaigns.

According to Def Jam product manager Mic Fox, the Ludacris press slate includes MTV's "Total Request Live," BET's "106 & Park" and the rapper's own "Show With Jay Leno."

Beyond "Red Light," Ludacris has organized a toy drive on behalf of the Ludacris Foundation, which he established in 2002. The foundation works with hospitals, rehab centers, boys and girls clubs and housing developments. "It's geared toward helping kids help themselves," Ludacris says. "It's about giving back."

Biopics, Musicals, Documentaries Resurge In '04

The business of movies and music experienced a number of artistic and financial highs and lows during 2004. The soundtrack business was in a slump: None released this year were able to reach 1 million in U.S. sales, according to **Nielsen SoundScan** (*Billboard*, Nov. 20). The year's top-selling soundtrack was "Shrek 2" (*DreamWorks/Geffen Records*), which sold 785,000 copies, according to SoundScan.

But the year had some noticeable rising trends in movies and music.

ARTIST BIOPICS: Several artist biopics were released or went into development/production this year. **Universal Pictures'** Ray Charles biopic "Ray" and the companion soundtrack on **Atlantic/Rhino Records** were fourth-quarter hits.

MGM's Cole Porter biopic "De-Lovely" flopped, but the jury is still out on Lions Gate Films' *Bobby Darin* movie, "Beyond the Sea," which opens Dec. 29 in U.S. theaters.

This year **Pink** was cast as **Janis Joplin** in "The Gospel According to Janis" (which is seeking distribution), and **André 3000** of *OutKast* landed the role of **Jimi Hendrix** in a still-

untitled independent biopic to be directed by **Albert and Allen Hughes**. Also in the works are films about **Bob Dylan**, **Johnny Cash**, the **Grateful Dead** and **Brian Jones**.

MOVIE MUSICALS: Buoyed by the great success of **Miramax Films'** Academy Award-winning blockbuster "Chicago," Hollywood's interest in movie musicals continued in 2004.

Warner Bros. Pictures' "The Phantom of the Opera," based on **Andrew Lloyd Webber's** stage musical, is a big-budget contender to the "Chicago" throne. But with a lack of A-list stars



EMMY ROSSUM, LEFT, AND GERARD BUTLER STARS OF 'THE PHANTOM OF THE OPERA'

and a long-winded story, the film (which opens Dec. 22 in the States) may have a tough time attracting the same audience as "Chicago."

On the plus side, "Phantom" has competent acting and singing (except for an over-the-top performance from **Minnie Driver**), and the film's stunning art direction and costume design may end up getting Academy Award nominations.

Another 2004 musical, **Miramax's** "Bride & Prejudice" (which opens Dec. 25), has no pretensions of being anything other than a modest art-house film. "Bride & Prejudice," which explores the mixing of East Indian and American cultures, is a Bollywood-styled version of **Jane Austen's** novel "Pride and Prejudice."

Expectations are higher for the big-screen adaptations of "The Producers" (**Universal Pictures**), "Rent" (**Columbia Pictures**) and "Hairspray"

(**New Line Cinema**), all of which are due for release in 2005.

Craig Zadan and **Neil Meron**, executive producers of the "Chicago" movie, have signed on to produce

sics "Lightning in a Bottle" and **THINK Film's** "Festival Express."

"DIG" and "Some Kind of Monster" stood out from the pack for receiving mostly rave reviews from critics and fans. "DIG" also achieved a rare accomplishment for a music film: It won the grand jury prize for best documentary at the Sundance Film Festival.

Although these documentaries usually played in limited release and were not big box-office hits, the fact that more distributors are willing to bring these movies into theaters speaks volumes about their increased openness to nonfiction music films.

Movies & Music

By Carla Hay
chay@billboard.com



"Hairspray" under the newly formed **Zadan/Meron** production company. (The duo's **Storyline Entertainment** will still exist for TV projects.)

MUSIC DOCUMENTARIES: 2004 was a prolific year for music documentaries on the big screen: They included **Palm Pictures'** "DIG," **IFC Films'** "Metallica: Some Kind of Monster," **First Look Pictures'** "Mayor of the Sunset Strip," **Paramount Classics'** "Fade to Black," **Sony Pictures Clas-**

IN BRIEF: **Sony Pictures** is reportedly in discussions with **Madonna** and her husband, director **Guy Ritchie**, to do a movie version of her book "The English Roses" ... **Usher** has landed the role of a mafia leader's assistant in the **Lions Gate** drama "Dying for Dolly." He is also in talks to star in **MGM's** urban musical drama "Step in the Name of Love" ... **Jessica Simpson** has been cast as a hotel heiress in **Emmett/Furla Films'** romantic comedy/drama "Room Service," based on the novel of the same name.

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Billboard Music Awards

Winners

Continued from page 1

Powered by the crossover success of his "Confessions" album and first single "Yeah," Usher also picked up statuettes for R&B/Hip-Hop album of the year, Hot 100 artist of the year and mainstream top 40 artist of the year.

Accepting his honors, Usher said, "2004 was beautiful for me, but wait a minute—there's more in store." Further acknowledging the significance of the BMAs, he added, "This is a real award, not a political award."

It wasn't only Usher's night. Keys—who is tied with Usher at seven Grammy nods—scored female artist of the year, Hot 100 songwriter of the year and R&B/hip-hop single



USHER: FROM LEFT, ROBERT GARDNER

of the year ("I Ain't Got You") among her seven wins.

"It feels wonderful to win, especially the fact that this is from the love of the people really loving the music," Keys said.

OutKast, still riding the popularity wave of its 2003 double CD, "Speakerboxxx/The Love Below," earned kudos as duo/group artist of the year, Billboard 200 duo/group album artist of the year and R&B/hip-hop duo/group of the year. The Atlanta duo also won its second consecutive digital track of the year award for "Hey Ya!"

Additionally, *Billboard* presented its inaugural ringtones of the year award to rapper S.O.C. for "In Da Club." The award is the outgrowth of the magazine's ringtone chart, which debuted in November.

Capping a year that began with critical acclaim for his debut album, "The College Dropout," newcomer West took home a quartet of awards. In addition to male new artist of the year and rap artist of the year, he was named R&B/hip-hop producer of the year and new R&B/hip-hop artist of the year. West outpaces Usher and Keys in the forthcoming Grammy race, with 10 nominations.

"Tonight I'm just soaking it in,"

West said. "It feels good. The whole music [scene] is a false reality. It's like how crackheads must feel when they hit that crack; because it's such a high, they've got to keep taking hits. And I've got to keep making hits."

WONDER-FUL TRIBUTE

The night was marked by a series of crowd-pleasing performances. Usher's fluid dance moves sparked opening number "Bad Girl." That spirited performance was followed by the audience's enthusiastic presenter and finalist Briny Spears, who made her first public appearance since her wedding to Kevin Federline in September. Spears won the award for hot dance sales single of the year for "Me Against the Music" featuring Madonna.

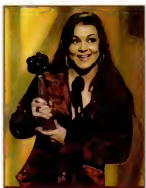
Among the other acts offering up rousing performances were Green Day, Gwen Stefani, Keys, Evanescence, Nelly and Keith Urban with Sheryl Crow.

A highlight of the telecast was the Century Award presentation to Stevie Wonder. Fellow icon Quincy Jones did the honors, complemented by performances of Wonder classics by Mary J. Blige ("As"), Destiny's Child ("Living for the City") and Diana Ross ("My Cherie Amour," "I Just Called to Say I Love You" and "For Once in My Life").

Another legendary act, Earth, Wind & Fire, presented the artist achievement award to Destiny's Child. The trio, back on the charts with "Destiny Fulfilled" after a three-year absence, has amassed a slew of accolades over the last several years, including eight No. 1 singles and nine Grammy Awards.

"Sitting here, you forget what you have accomplished," frontwoman Beyoncé said. "We have to thank the female groups who came before us and inspired us: the Supremes, TLC, SWN and En Vogue."

The night's other multiple winners included Lil Jon. The crunk practitioner won in three categories: one on his own as Hot 100 producer and two with his group the East Side Boys—Independent album artist of the year and independent album of the year for "Kings of Crunk."



WILSON: WON NEW COUNTRY ARTIST HONOR

Wonder: 2004 Century Award Honoree

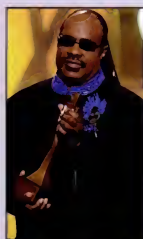
Quincy Jones, Others Pay Tribute To Musical Genius

The 2004 *Billboard* Century Award was presented to Stevie Wonder by Quincy Jones at the Dec. 8 *Billboard* Music Awards. Diana Ross, Mary J. Blige and Destiny's Child paid a musical tribute to Wonder by singing some of his songs. The following transcription includes Jones' presentation and Wonder's acceptance speech.

Quincy Jones: Thank you. Thank you. Thank you. For his enduring influence and contributions to music, the 13th Century Award honoree is my baby, Stevie Wonder. Stevie Wonder, I'll Give it up... There's no one like him. Stevie Wonder... I love you for loving Stevie.

In announcing the award, *Billboard* magazine said Stevie Wonder is an American icon. His genius has transformed nearly all R&B, but popular music overall, and he represents to all of us the essence of what the *Billboard* Century Award is all about. He's an artist whose career and body of work continues to evolve and influence new generations of musicians. It's obvious in everything he has.

Stevie, from the bottom of my heart, I love you. I've always loved you. I've always liked you. I've always felt big-time props since the first time we met at the Apollo, where there 12 years ago. Interrogating me about Ray Charles and his women. You know it's true. No words can ever truly capture the mesmerizing and wonderful spell that your music casts over us. Your respect for your roots and your positive commitment to a better world is who we are as a human being and my most cherished brother and friend. So



WONDER: WE MUST COME TOGETHER

we have five, five incredible ladies—I know you won't like that—beautiful ladies, who love you and your music as much as we do, to pay tribute to you through your own music.

Diana Ross, Mary J. Blige and Destiny's Child perform.

Diana Ross: Thank you. Thank you all. Thank you very much. Please, please welcome, ladies and gentlemen, Century Award winner, ladies and gentlemen, the one and only, genius, Stevie Wonder.

Stevie Wonder: I'm sorry, y'all—I've got to do it! Can I do it? The band joins him as he sings "Higher Ground."

Wonder: I wanted to say first of all that it was—I can't believe how long it was—it was 41 years ago, in

1963, at the age of 13 at the Apollo Theater that Joanne Woodward and Paul Newman gave me the *Billboard* award. I never, ever imagined that then, and I can't imagine this now. I have so much thanks to give to so many people. First of all, my God and thanks to my family. All of the fans. All of you. All of the people who have made it possible for this to happen.

You know, I must honestly tell you that truly I do appreciate this honor. But if it were possible, if it were possible for me to, as opposed to receiving an award, see a day where we can as people all of us come together. I challenge all of us, whatever political party we belong to, whatever religion we are, Christian and Muslim, wherever you are in the world. I challenge you to [be] truly doing God's way. War is not his way. Terrorism is not his way. Hatred is not his way. Believe me when I say that.

I thank you so much for giving me this honor. I would like to say something, this is actually a song that myself and India—India, he is his name, not my name, he's a song called "A Time to Love." I just want to say a little bit of it because I think it is significant for this time that we're living in. And it says this:

He sings: "We have time for racism. We have time for criticism! We have time for our isms, when will there be a time to love?"

We must come together and love, and I encourage all of you, those of you who are singers, musicians, rappers, poets, whatever you might be, use your energy for the goodness of life. For the goodness of us coming together as a united people. Thank you, and God bless you.

Big & Rich, Peete Pablo, Paris Hilton and Nicole Richie. Alter Bridge, the "Mad TV" crew, Kathy Griffin and Hoobastank.

The two-hour show, produced by



WONDER: FROM LEFT, ROBERT GARDNER

Bob Bain Productions, drew a 4.5 rating, 7 share, or 6.9 million U.S. viewers, according to Nielsen Media Research.

Winners are based on the *Billboard* year-end charts, which reflect overall performance on the weekly *Billboard* charts from December 2003 through November 2004. The weekly charts are determined by sales data from Nielsen SoundScan and radio information compiled by Nielsen Broadcast Data Systems.

The complete list of 2004 BMA winners appears on *billboard.com*. The year-end charts will appear next week in the Year in Music & Touring double issue.

Additional reporting by Jonathan Cohen, Jill Kipnis and Melinda Newman in Las Vegas and Carla Hay in New York.

Backstage At The MGM Garden Arena

Compiled by Melinda Newman, Jonathan Cohen, Jill Kipnis and Gail Mitchell in Las Vegas.

BIG WINKER USHER will make a big splash on Fox on New Year's Eve when he unveils a short film featuring four songs from his smash LaFace/Zomba album "Confessions." The film is woven into a unified storyline and "introduces the characters," Usher said. The as-yet-untilled movie will feature Billboard Music Awards host Ryan Seacrest and actress Joy Bryant.

STEVE WONDER, recipient of the Billboard Century Award, has received just about every honor imaginable in his legendary career, but he revealed that he still endeavors to become more skilled at his craft.

"Nothing is easy," Wonder said. "I still practice singing, playing the piano and playing the harmonica, because I think that you can always get better. I don't beat myself up, but I have goals that I set, and I try to do my best to reach those and climb to another place. It is for the good of what I love."

Wonder added that he would tour in support of his upcoming Motown album, "A Time 2 Love," which is going to come out in May, for sure.

ALICIA KEYS, winner of seven awards, has a wide-ranging wish list of artists with whom she would like to work. "I'd love to collaborate with Gwen Stefani, the Pussycat Dolls, Queens of the Stone Age, Prince, Sleaze Wonder, Santana. The list goes on. There are so many," she said.

As for being on hand to see Wonder receive the Billboard Century Award, she added, "I think he's one of the most incredible human beings on this planet. Sometimes you meet people that you love and you wish you hadn't met them because it ruins your image [of them], but he's one of those who is exactly like I had hoped he would be."

KANYE WEST'S 2004 Roc-A-Pella debut, "The College Dropout," earned him four Billboard Music Awards, including rap artist of the year. He is already working on his sophomore set, which will include a collaboration with singer-songwriter John Mayer on the album "Bittersweet."

West admitted he is having a hard time adjusting to all the praise. "I made an album where I outdid myself," he said. "I tried to make an album I felt would be a time capsule for this decade. [But] it's these are serious subjects I'm talking about. I'm one of the few rappers people can look to and say, 'Look at this.' It's OK to listen to rap music."

FOR GREEN DAY, which performed "Boulevard of Broken Dreams," the dream of turning the band's rock

opera "American Idiot" into a movie is coming closer to reality.

"It's kind of gone from something we had fun talking about to actually getting really serious," lead singer **Billie Joe Armstrong** says. "I'm going to start meeting with some writers and really talk to them about the album. There is room for a lot of dialogue and things like that and taking quotes from the album and there to put into the script, so it looks like it's going to be a reality."

The group may even meet with its No. 1 fan, **Stephen King**, who named "American Idiot" his pick for album of the year in Entertainment Weekly. "We've talked about it. That would be great. This is the guy that did 'Creepshow,' which is one of my all-time favorite movies."



SIMPSON: STAYING UPRIGHT

OUTKAST, which won five awards, including duo/group artist of the year, was represented on the red carpet by **Big Boi**, who revealed tantalizing details about some upcoming projects. "We just finished the Outkast movie, which will be out next year," he said. "We don't know what it will be called yet. The next album will be the soundtrack to the movie. We're also working on another album, which is 'Top Secret.'"

Of the latter project, he said, it features him and **Arista 9901** rapper, as opposed to the pair's 2003 Arista album "Speakerboxxx/The Love Below," which featured one disc of material from each artist.

FOR GWEN STEFANI, who performed "What You Waiting For" and "Rich Girl" from her new solo album "Love, Music, Angel, Baby," **Jimmy Iovine** is not only the head of her label, Interscope, but a fortune teller.

"This guy might be my biggest cheerleader. I almost made the record for him," she said. "He has

been just so rooting for me. He signed [No Doubt] in 1991, and he took me aside and said, 'You'll be a star in six years,' and six years on the dot. 'Don't Speak' was No. 1 around the world. And I thought, 'Damn. I'm not going to be doing this in six years. I'm going to be having babies.' So my life is just so crazy."

NELLY is eyeing a tour in March, having wrapped his acting stint in a remake of "The Longest Yard." The film is slated to open around Memorial Day 2005.

In the meantime, the St. Louis rapper is enjoying his Grammy Award nomination for "Sittin' on top of two chairs with the album of his two CDs with "Sweet" issued in September. Among the "Sittin'" selections are "N Dey Say," which he performed at the Billboard Music Awards, and the surprise hit pairing with **Tim McGraw**, "Over and Over."

"I thought it was either a hit or the worst song I ever did in my life," Nelly said of his musical partnership with McGraw. "I thought the song was hot when I did it, and then I thought, 'I need to get [Tim] on it.' But I didn't know how people would take it. In the 'Ray' movie, **Boyz n the City** says, 'If I can feel the music, then it's real.' And that's how I felt with everything I do; that's how I felt about this song."

AMY LEE of Evanescence counts "MYOTIC: A Perfect Circle's new album that mainly consists of cover songs, among her top picks of the year. But she says not to expect such a project from her band, which performed "My Immortal" on the show, any time soon.

"But if I did, I'd want to take all the songs and do them completely differently," she said. "A Perfect Circle's songs were so different, you don't even realize it's a cover album at first. I love **Tori Amos'** cover album so much; her version of 'Happiness is a Warm Gun'! Oh, my God! So I'd want to do something like that." But Lee stressed that next up for the band will be a new studio album, probably out of the end of 2005.

GRETCHEN WILSON, female country artist of the year, confessed she is blown away by how much her life has changed in the past year. What was she doing 12 months ago? "Running after my kid, living in a pretty small single story outside of Nashville, singing demos and writing songs and showcasing my lyrics for record labels every chance I got," she said. "You know, so much has happened in the last eight months, and it has happened so fast for me, that I think it's probably going to be a little while before I can actually even absorb everything."

WHEN KEITH URBAN called Sheryl Crow to ask her to perform "Days Go By" with him on the Billboard Music Awards, she was delighted. And that may be the last collaboration between the two.

"I'm a huge fan of his, and I've been wanting to actually write with him and record with him, so his call was kind of serendipitous. I was really welcomed," Crow said. "In fact, during sound check we were kind of noodling around with an idea that we could write together and maybe record."

KEITH URBAN is headed to Los Angeles to record two shows at the Wilshire Theater Dec. 13-14 for a DVD release. Even though the cameras will be rolling, he says he'll try



FANTASIA: BRANCHING OUT

not to let them get in the way. "The struggle is always striking the balance between performing and playing live," he said. "It's awkward to do both. Playing live is more a visual medium than an audible medium, when you throw a DVD into the mix, suddenly the audio is a crucial part of it too. You don't get the forgiving compassion of being in the moment amongst the audience, so it's a little more scrutinized. At the end of the day, I'm way more for an inspired attempt over soulless perfection."

DURAN DURAN is gearing up for a 40-city U.S. tour in February. The trek follows this fall's release of its first album with all the original members since 1983. Even after a two-decade run of hits, lead singer **Simon LeBon** said the seemingly undying enthusiasm for the band's music continues to surprise him.

"It's the fans who have kept us going for so many years," he said. "This is almost like payback for them." What's more, the band has

already agreed to make at least one more studio album for Epic on this go-around. "This was always going to be a long-term plan for us," LeBon said. "It would have had to have gone horribly wrong for us not to go and make another album."

ASHLEE SIMPSON, female new artist of the year, displayed a light-hearted attitude during her infamous appearance on "Saturday Night Live" when a pre-recorded vocal track started to play on the air before she began to perform. In fact, during the upcoming second season of her self-titled MTV reality show, she said, "You're actually going to see the whole week of 'SNL.'"

VINCE NEIL of Midley Creek may no longer be able to read typewriters without his glasses (as evidenced by his amusing mangling of the introduction for his digital airing of the year award during the awards broadcast), but that doesn't mean the band won't be up to its old tricks on its 2005 reunion tour. Neil promised "all the hits, but I think we all want to play some obscure stuff that we haven't played in a long."

As for the three new songs set for inclusion on the upcoming Island retrospective "Red, White & Cruze," the vocalist described them as simply "very Midley." Bassist **Nikki Sixx** added, "I think it's another progression for us. It's some fresh, sound-sounding stuff, but it has our trademark all over it."

MARK TREMONTI, a presenter with his band **Air Bridge**, is proud of his **Creed** past but is ready to leave it in the rearview mirror. "I said he was even opposed to Wind-up's Nov. 23 release of the band's greatest hits."

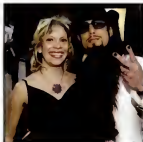
"To tell you the truth, I don't want that to come out," Tremonti said. "I did everything I could to say, 'I want everybody concentrating on Air Bridge, but it went out anyway... Creed, to me, is done. There's nothing else I'm going to work for. I'm not going to spend another minute on Creed. I never will again. Air Bridge will be everything I work for, and I'm dead set on doing it, even though we've been fighting all this time. I'm not going to ever going to stop. Creed is the past.'"

FANTASIA, who took home two trophies, is already building the Fantasia brand. "I have a clothing line with American Rag," she said. "My lifestyle line is with M&M, and I called Fantabulous 1 and Fantabulous 2. I'm 20, I'm still and I'm stepping in. I'm doing [UPN series] 'All of Us' with Will [Smith] and Jada [Pinkett Smith], so that door is opening and hopefully more doors will open so I can act."

Billboard Music Awards



Presenter **Britney Spears** walks the red carpet in her first public appearance since her marriage to **Kevin Federline**, right, three months ago.



Billboard co-executive editor **Tamara Conniff** and artist **Dave Navarro** come together on the red carpet.



Rock act **Papa Roach**, fronted by lead singer **Jacoby Shaddix**, entertains the after-party crowd.



Green Day's Billie Joe Armstrong raises his guitar high for "Boulevard of Broken Dreams."

The 15th annual **Billboard Music Awards**, held Dec. 8 at the **MGM Grand Garden Arena** in Las Vegas, were highlighted by performances from **Usher**, **Gwen Stefani**, **Green Day**, **Evanescence**, **Nelly**, **Keith Urban** with **Sheryl Crow**, **Alicia Keys** and a special tribute to **Stevie Wonder** featuring **Mary J. Blige**, **Destiny's Child** and **Diana Ross**.

The celebration was followed by a private party at **Studio 54** hosted by **Billboard**. (Photo: **Chris Farina**, **Kevin Mazur/WireImage**)



An all-star tribute to **Billboard Century Award** winner **Stevie Wonder** takes over the stage. From left are **Diana Ross**, **Wonder**, **Quincy Jones**, **Mary J. Blige**, **Michelle Williams**, **Kelly Rowland** and **Beyoncé**.



Recording industry executives celebrate after the awards show. From left are **Recording Industry Assn. of America** GM of West Coast operations **Joel Flatow**, **Zomba Label Group** president/CEO **Barry Weiss**, **Capitol Records Nashville** senior VP of marketing **Telcher Foster** and music director for the award show's **Stevie Wonder** tribute **Rickey Minor**.



Billboard senior writer **Gail Mitchell** converses with legendary producer **Quincy Jones** and his friend **Kimberly Hefner** at **Studio 54**.



Las Vegas executives live it up at **Studio 54**. From left are **Harrah's Entertainment** director of finance **Rana Andrews**, **Harrah's Entertainment** VP of marketing **Scott Andrews**, **Studio 54** dancer/artist **Sheryl Olson**, **Harrah's Entertainment** director of public relations **Dawn Petrick** and **Wynn Las Vegas** public relations director **Kimberley Ryan**.



At the **Billboard** after-party at **Studio 54**, **SunComm International** president **Bill Whitmore**, **Billboard West Coast** advertising director **Aki Kaneke** and **SunComm International** VP **Michael Amiel** celebrate together.



Usher accepts the artist of the year award, one of 11 statuettes he won.



During rehearsal, **Nelly** signs an autograph for one of his fans.



Ryan Seacrest returns to host the **Billboard Music Awards** for the second year in a row.



Big Boi—half of winning duo **OutKast**—is enthusiastic about his group's five awards, which include duo/group artist of the year and digital track of the year for "Hey Ya!"

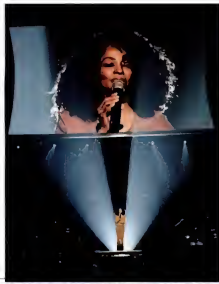
Billboard Music Awards



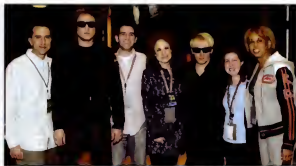
Destiny's Child (from left, Beyoncé, Michelle Williams and Kelly Rowland) celebrate winning the artist achievement award.



Gwen Stefani, with dancers in tow, walks the red carpet before performing "What You Waiting For?" and "Rich Girl" on the telecast.



Diana Ross is in the spotlight as she rehearses her role in the Stevie Wonder tribute.



In the Billboard Music Awards Radio Room, members of Duran Duran stop to talk with *Billboard*. From left are *Billboard* chart manager Silvio Pietrolungo, Simon LeBon, *billboard.com* news/reviews editor Jonathan Cohen, *Billboard* West Coast bureau chief Melinda Newman, Nick Rhodes, *Billboard* staff writer Jill Kipnis and *Billboard* senior writer Gail Mitchell.



A bevy of goodies awaits *Billboard* Music Awards performers and presenters in the gift room coordinated by Backstage Creations. Among the participating companies were Talia, Biolustre, Aqua Swiss, Bella Luce, Hello Kitty, UGLY clothing line and the Margarita King.



The *Billboard* Music Awards Radio Room featured 23 stations representing 22 markets, as well as two syndicators. The two-day event, Dec. 7 and 8, hosted walk-throughs from about 50 celebrities.



Miley Cyrus, fresh from announcing its upcoming reunion world tour, presents the digital artist of the year award with actress Tara Reid. From left are Mick Mars, Vince Neil, Nikki Sboz, Tommy Lee and Reid.



A string section accompanies Evanescence lead singer Amy Lee during a performance of "My Immortal."



"Entertainment Tonight" anchor Mark Steines interviews *Billboard* co-executive editor Tamara Cornitt to get the scoop on the awards show.



Bandmerch president Dann Delson, Bandmerch VP Joyce Delson and Warner Music Group media buyer Lisa Kim have an animated conversation outside Studio 54.



Sheryl Crow and Keith Urban get into the groove while performing Urban's "Days Go By."

Gospel's Hopes Are High With Channel Debut

In what may be one of the fastest start-ups in history, the **Gospel Music Channel** bowed as scheduled Oct. 30 and looks to be a promising venture that should aid gospel's growth.

It was only last spring that GMC president/CEO **Charles Humbard** and vice chairman **Brad Siegel** announced the network, then began rapidly hiring staff during the summer.

During a recent launch party in Nashville, the two presided over a gathering of movers and shakers in the Christian music industry, including label execs, booking agents and artists. There, Nashville got its first

glimpse of GMC.

Since it has not been added to Nashville's Comcast cable system, attendees were anxious to see just how GMC would look and what kinds of programming it would carry.

Attendees seemed pleased with what they saw. The programming illuminates the depth and diversity of the genre, including Southern gospel, rock and gospel.

"The response we got from everybody was sort of beyond belief," Siegel says. "People didn't expect to see what they saw from the network: a business that had [started] less than six months ago and actually launched six months later."

Humbard says there were a couple of reasons for the fall launch. "Cable operators tend to like to offer new services in the fall," he says. "It's great for them because it's right before the holidays, when people are making decisions [such as] 'Do I finally get DirecTV or go to satellite or make

In The Spirit

By Deborah Evans Price
dprice@billboard.com



other changes?" So it's a really nice time for them to have a new offering."

Beyond that, Siegel says, he and Siegel just felt the timing was right. "Brad and I both were saying, 'The sooner we can get this to market and get people seeing the channel, the more enthusiastic everyone will be about rolling this out.'"

Both executives were able to pull

from their past experience for GMC. Humbard was formerly senior VP/GM of Discovery Networks, and Siegel was president of Turner Entertainment Networks.

"Brad and I both had the opportunity over the years to launch a lot of channels," Humbard says. "We both had the big machines of Turner and Discovery behind us. But as an independent network, it was really great to be involved in all the parts from top to bottom and really create this kind of channel."

Both men say the support of the gospel music community was crucial in launching the network with a good amount of original programming. "We just had success with everybody really stepping up and responding in a very supportive way to really help us do this," Humbard says.

One of the initial GMC programs

was "Goodman Family Reunion," which featured a final concert by the late **Howard and Neta Goodman**. "We did a world premiere on that, which was our first hour on the air," Siegel says. "It was a great program to launch with, a classic like that."

Among other highlights are the biography series "Faith & Fame" and the concert series "Front Row Live." The network aired **Third Day's** new "Live Wire" DVD on "Front Row Live" Nov. 23, the same day the DVD was released.

Another new series, "Gospel Music Channel in Studio," recently featured **Larry Green & the Green Brothers** working on their new CD.

Humbard claims the network will be in 30 markets by year's end, and it is continually working on adding new carriers.



HUMBAR, LEFT, AND SIEGEL: AIMED TO LAUNCH GMC IN FALL

Tilson Thomas, SFS Hit Mark With Mahler

Michael Tilson Thomas and the **San Francisco Symphony's** ongoing cycle of the complete **Mahler** symphonies continues with a ravishing recording of the Second Symphony, featuring soprano **Boydellarian** and mezzo-soprano **Lorraine Hunt Lieberson**.

The cycle's newest entry, issued Nov. 9 on the orchestra's own SFS Media label, is garnering rightful raves, particularly for Hunt Lieberson's glorious performance of the fourth movement and the thunderous, brilliant clarity of the finale.

Critical acclaim isn't new, however, for this label. Although SFS Media launched in 2001 with the start of the Mahler project, the label has already won two Grammy Awards. And although an orchestra's decision to start a label can be risky, SFS Media's financial success has far exceeded expectations, according to **David Kuehn**, consultant to the San Francisco Symphony.



TILSON THOMAS: STRONG SALES FOR CYCLE

Classical Score

By Anastasia Tsoulcas
atsoulcas@billboard.com



Kuehn notes that initially, sales expectations were rather modest. "We arranged for limited pressings of 10,000 at first," he says. "Our gut feeling was that we would sell 60% via the symphony itself, either online or at Davies Hall concerts, 20% at U.S. brick-and-mortars and online and the remaining 20% at foreign retail."

Quickly, though, SFS Media learned that it had seriously underestimated consumer interest in the Mahler cycle. "Japan alone wanted more than our total international allocation, and we had a huge response in the U.S. as well," Kuehn says. "We're already doing represses of three of our recordings."

The label's handsomely presented deluxe packages lead to single-disc price points of \$19-\$20, the two-disc recording of the Mahler Symphony No. 2 retails for about \$28.

Kuehn notes that the SFS capitalizes on audience enthusiasm by turning around recordings in a short time. "We're recording twice a year and releasing new titles twice a year," he says. "So we can

tie release dates in this Mahler cycle to the orchestra's live performances of the Mahler or related repertoire."

The charisma and enthusiasm of Tilson Thomas—who this season is celebrating

his 10th anniversary with the San Francisco Symphony—has been a boon to the growing label, Kuehn says. "We have a lot of success promoting the new releases at Davies Hall around release dates," he says. "Michael has been great about doing post-concert CD signings, which just go for hours."

NAXOS A NEW MUSIC PATRON: Naxos has launched a major commitment to the music of British composer Sir **Peter Maxwell Davies**.

Not only did the label agree to produce and distribute a five-volume cycle of recordings of Maxwell Davies' 10 string quartets, but in a project spearheaded by Naxos founder and CEO **Klaus Heymann**, the label has agreed to do 10 of these works as well.

The first volume in the series, featuring the Naxos Quartets Nos. 1 and 2 performed by the **Maggi Quartet**, was released last month. The Maggi quartet will also premiere the new quartets as they are written in an annual concert at London's Wigmore Hall.

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Holiday Radio Shows Offer Acts 'Mixed Bag'

BY ILL KIPNIS

LOS ANGELES—Deciding whether to book their acts for multi-artist holiday radio shows can be a difficult decision for agents and managers.

Though benefits tend to far outweigh possible drawbacks, acts are sacrificing money and headlining dates to participate. "It's a mixed bag," says Michael Arfin, booking agent for Linkin Park at New York-based Artist Group International. "It's a great opportunity for a developing band to get a tremendous amount of exposure during the holiday time period, not only in regard to playing in front of most likely a larger crowd but the promotion from the radio station that will help them at retail. It helps established acts too."

"The short-term drawback for an established act is they would most likely sacrifice a normal guarantee," he continues. "Ultimately, it will maintain the band's positioning at the top of the chart, which will be seen as more impactful down the road than sacrificing some dollars for a show."

Acts' representatives cite additional qualms that include radio shows' typically high ticket prices and potential production problems.

CONTINUED AIRPLAY

Agents and managers say that maintaining or achieving airplay is the main reason to accept a radio show invitation.

"The only benefit for artists doing radio shows is to get continued support from the station for the current single or the next single, or for the past single," says Larry Webman, booking agent for Avril Lavigne at Little Big Man in New York. "It's a way to say, 'Thank you.'"

Agents and managers say they do not feel pressured by radio stations to accept these invitations, though the free promotion they receive in return is invaluable.

"The only pressure we feel is that we are trying to break a band and trying to expose them to more people. If you say no, you are risking not getting additional promotion," says John Reese, manager of the Used at Laguna Hills, Calif.-based Freeze, Artist Management. "They will boost airplay for your act, and up to 70% of the audience hasn't seen your band perform before."

Ken Fermannig, booking agent for Story of the Year at the Agency Group in New York, believes that "there's always a bit

of pressure to do them from the label side. The payoff is good from stations who know what they are doing."

Agents and managers say that routing an act's own headlining tour to allow for potential Christmas show invitations can be tricky. Planning for the summer season—the other time of year when radio shows abound—is similarly challenging.

"Radio shows can hurt you if you have planned a headlining tour that you have completely secured and you get thrown a handful of offers, which will conflict with your ability to perform your schedule down the road," AG's Arfin says.

Many deliberately leave holes in headlining schedules to allow for possible radio show bookings.

"Now, we earmark schedules for summer and Christmas radio shows," says Steve Feinberg, manager for Good Charlotte at New York-based A Fein Martini Management. "But if you stay out of a major market on your own tour and you're not asked to play a radio show, you are left out of the market."

Feinberg notes that a manager "10 years my senior who

manages a multiplatinum act" advised him that if it is unclear whether the artist will be invited to radio shows during these prime times of the year, that's when the act should be touring in Europe.

"It's hard to say no to [Los Angeles modern rock station] KROQ, but if you're in Belgium, you can exclude yourself," he says. Acts' representatives say money can be a consideration, as radio show tickets are typically priced higher than regular concert tickets.

Many of this year's best seats go for more than \$100. Average prices hover closer to the \$50-\$75 range. Agents and managers say sellouts are typical for major station shows.

"There's not a lot of money in it for artists. The [stations] cover your expenses and pay you less than you would get normally," Feinberg says, adding that tickets to see a regular Good Charlotte show do not cost more than \$25. "Most of our fans are under 20 and may not have jobs. Do they want to pay \$75 to see Good Charlotte and other bands they don't know?"

ONE-OFF PRODUCTIONS

Many agree that production can often be a concern at these shows, as the sheer number of performers at each event can make equipment changes for each act untenable.

"It can hurt when you have a radio station book a show at a venue that is not equipped or proper for a show like this," Fermannig says. "I've seen it."

Ron VanDerveen, associate GM for the Meadowlark Sports Complex in East Rutherford, N.J., which includes Continental Airlines Arena, says that one-off events like radio shows are traditionally harder to put together. The venue hosted New York rock outfit WU2's Christmas Claus Fest show.

"With a touring show, they come in and put up the stage, it's in and out," he says. "With a one-off, they are putting up the stage and sound for the first time."

Tim Ryan, president/CEO of Anaheim Arena Management, which runs the Arrowhead Pond in Anaheim, Calif., says production for these shows is improving. The venue hosted Los Angeles station KROQ's 40 KIDS' Single Ball Dec. 3 and adult top 40 KYSR's Not So Silent Night Dec. 8.

"The logistics have changed for the good," he says. "Turntable stages that allow for quick set changes are probably one of the biggest improvements over the years."

Off To The Jingle Ball

Following is a partial list of upcoming holiday radio shows.

Dec. 10:

• WHITZ's Jingle Ball: Destiny's Child, Kelly Clarkson and Ashlee Simpson; Madison Square Garden, New York

Dec. 12:

• WZMX's Jingle Ball: Kanye West, Mario and the Game; Hartford (Conn.) Civic Center

Dec. 11:

• KDBW's Jingle Ball: Avril Lavigne, Juvie Cabrera and Marcou's Target Center, Minneapolis

Dec. 12:

• WPMY's Not So Silent

Night: Las Vegas, Erotic Exotic and Judy Torres; Miami Arena

Dec. 11-12:

• KIROQ's Almost Acoustic Christmas: Franz Ferdinand, Green Day and Modest Mouse; Universal Amphitheater, Los Angeles

Dec. 12:

• WHYY's Jingle Ball: Hilary Duff, John Mayer and Black Eyed Peas; Office Depot Center, Sunrise, Fla.

Dec. 15:

• KABC's Holiday Countdown: Ashanti, Faith Evans and Mary Mary; Universal Amphitheater, Los Angeles

TBA Goes Global With New Direction

BY RAY WADDELL

TBA Entertainment is out of the mainstream business and focusing on its primary mandate: producing live events for major corporations.

The company also has a new name: TBA Global Events. "Part of the name change was a rebranding, and part of it is global events are our core business, what we do," executive VP Jeff Kline says.

In a deal that was first tipped in *Billboard* in February and finalized in June, Irving Azoff purchased the event production and management firm in partnership with veteran entertainment executive Bob Geddes and investment firm JHW Greentree Capital, an affiliate of Stamford, Conn.-based Whitney & Co.

The transaction, described as a "definitive merger agreement," took the publicly traded TBA private.

Following the deal's completion, Geddes assumed the post of CEO, Azoff and Mike Stone, managing partner of

Whitney & Co. and JHW Greentree, are co-chairmen.

At the time it was purchased, TBA boasted a thriving management division that included such acts as Brooks & Dunn, Billy Bob Thornton, Slyx, Tesla, Type O Negative and Sandi Patty.

Now those acts are handled by their respective managers, such as Clarence Spalding in Nashville (Brooks & Dunn) and Charlie Bruso in Atlanta (Slyx). Azoff manages the Eagles, Van Halen, Christina Aguilera, Jewel and Journey through his Azoffmusic management firm, but a management roll-up was not what drove the TBA deal.

"Management wasn't part of [TBA's] core business," Kline says, "and part of that is because [Azoff] is one of the most influential artist managers in the world."

Similarly, risk-taking concert promotion was not a core focus of TBA, and veteran promoter/producer Steve Moore exited TBA and resurrected his Moore Entertainment promotion



company (*Billboard*, Sept. 18).

TBA is back to doing what it always did best under founder Thomas "Jock" Weaver: producing sponsor-driven, high-profile events, like the Music in High Places series, Hard Rock Rock-Fest and the Fruit of the Loom Country Fest, along with low-profit but profitable private corporate shows.

And, Kline asserts, marketing trends indicate that the timing is right

for a renewed vigor in the marrying of the corporate world with live events.

"A recent report said companies are spending an average of 10% more on marketing next year, but they're spending it differently," he says. "They're spending it on corporate and live events and consumer marketing."

Recent corporate clients for TBA Global Events include Bristol-Myers Squibb's Campaign of Hope campaign, with Lance Armstrong and a five-city tour for Viacom promoting its fall TV schedule to advertisers. TBA will also produce a series of events surrounding President Bush's inauguration in January.

But TBA is still looking external for corporate and private events. Bands at all levels are in demand, Kline says.

Kline says TBA will also expand its consumer marketing practice. Dominic Sandefur, the company's new VP of consumer marketing, will spearhead that effort.

"Dominic works with major brands

to help them determine, facilitate and produce entertainment marketing strategies, including live events, music or product launches," Kline says.

Kline adds that TBA is also open to coordinating tour sponsorships.

If TBA is able to capitalize on a live entertainment marketing expansion, the purchase will likely prove to be a good investment for Geddes and Kline.

In the deal to purchase TBA, Azoff and his partners acquired the company's stock for cash considerations totaling \$6.15 million, or 67 cents per share of common stock and 70 cents per share of preferred stock, after transaction expenses.

TBA's stock began trading in February 1994 and hit an all-time high of \$9.50 that November.

"I am thrilled with the new team and new direction of the company," Azoff says.

TBA continues to operate offices in Los Angeles, Nashville, Atlanta, Chicago, Salt Lake City and San Diego.

Pause For The Cause With 3 Doors Down

Last year, Mississippi rockers **3 Doors Down** established the **Better Life Foundation**, which aims to make a positive change in the lives of children. In March, 3DD played a benefit concert in Mobile, Ala., that raised about \$100,000 for the cause.

Now, the foundation has planned its inaugural ball for Dec. 18 at the Grand Casino in Biloxi, Miss. There will be a silent auction, dinner, dancing and performances by 3DD, **Lynyrd Skynyrd** and **Tracy Lawrence**. Details can be found at 3doorsdown.com and thebetterlifefoundation.com.

Aaron Van Duyn III, business manager for 3DD, tells *The Road* that tickets for the ball are still available, and donations are always welcome.

GETTIN' RED WITH TED: Hard rock guitar singer **Ted Nugent** will join country headliner **Toby Keith** for about 20 arena dates in the first quarter of 2005.

The pair first worked together on a USO tour last summer. "Ted loves country music, and on this USO tour, Toby's had back him up, and he had a ball," Keith's manager, **T.K. Kimbrell**, says. "They're real compatible."

Nugent will be backed by his own band on this tour.



NUGENT: JOINING TOBY KEITH ON THE ROAD

We can see how Nugent and Keith, and even their bands, would be compatible. They might even go huntin'. But Keith's fans, however edgy, are still a country audience. And country fans are accustomed to hearing an artist use Nugent's, shall we say, *colorful* onstage language. On the other hand, Keith's fans would probably love it if Nugent shot a flaming arrow into an effigy of **Osama Bin Laden**.

Keith was one of the top 10

grossing artists in 2004, raking in \$44.3 million from 75 shows, according to **Billboard** **Boxscore**. He is set to play the New Year's Eve bash at Nashville's **Gaylord Entertainment Center**; also on the bill are **Terri Clark** and **Dierks Bentley**.

On The Road



By Ray Waddell
waddell@billboard.com

SOUNDCHECKS: Class Act Entertainment has exclusive representation of the **Austin Lounge Lizards** and **Chip Taylor & Carrie Rodriguez** for personal appearances.

Loretta Lynn had to either cancel or reschedule her six December tour dates on the recommendation of her doctor, who has prescribed treatment for a lower-back ailment.

Philadelphia-based facility management firm **SMG** has signed a booking and marketing contract with the **SBC Center** in San Antonio and basketball team the **San Antonio Spurs**. The \$186 million arena is under way in 2002.

Steve Hyman has left his longtime post as executive director of the **Mark of the Quad Cities** in Moline, Ill., to become president of **CCO Entertainment** in Chicago. CCO is a new national consultancy specializing in conceptual design and operation of arenas. The firm's first assignment is the \$60 million **Hoffman Estates Arena**, a sports and entertainment venue to be built in the western suburbs of Chicago. The 11,000-seat project is being developed through a partnership between development firm **Ryan Cos. U.S.** and **Sears, Roebuck & Co.** spring groundbreak is scheduled, with opening in fall 2006.

Hyman has been at the **Mark** since 1990. The 12,000-seat arena is one of the top venues of its size in the United States. This year, the **Mark** finished 11th among arenas in the 10,000-15,000 range capacity, reporting grossing in fall 2004.

Electronic act **Front242** will now be booked exclusively in North America by **Nikki Solgot** of **AM Only**, which also co-represents **Fisherspoon**, **Scooter Slater** and **Weekend Players** under a partnership with New York agency **Little Big Man Booking**. **Artists Worldwide**, previously rep'd **Front242**.

DECEMBER 18 2004		Billboard		BOXSCORE CONCERT GROSSES	
ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PRODUCER	
CELINE DION	The Colosseum at Caesars Palace, Las Vegas Nov. 24-25	\$2,488,120 \$225-\$115/\$127.50/\$97.50	18,774 28,168 (two shows)	Concerts West/REG Live	
TRANS-SIBERIAN ORCHESTRA	Wachovia Arena, Wilmington, Pa. Nov. 26	\$994,178 \$47.50/\$27.50	21,289 18,129 (three shows)	Clean Channel Entertainment	
BARRY MANILOW	Arrowhead Pond, Anaheim, Calif. Nov. 13	\$979,886 \$125/\$25	12,825 16,387	Clean Channel Entertainment	
HAPPY FEEL! JINGLE BALL: DURAN DURAN, SARAH MCLACHLAN, JOHN MAYER, ALAN MORISSETTE, CORY BAEK, JAMIE COLLIER, WILLIAM HOWE	San Diego Dec. 3	\$793,228 \$100/\$25	8,721 10,189	House of Elites Concerts, Star 100.7	
CHEER VILLAGE PEOPLE	Palace of Auburn Hills, Auburn Hills, Mich. Nov. 20	\$617,611 \$35.75/\$25.75	16,089 14,681	Clean Channel Entertainment, Palace Sports & Entertainment	
CHEER VILLAGE PEOPLE	Target Center, Minneapolis Nov. 18	\$561,738 \$14.75/\$22	16,169 14,919	Clean Channel Entertainment	
CHEER VILLAGE PEOPLE	Van Andel Arena, Grand Rapids, Mich. Nov. 19	\$552,487 \$31/\$26	8,174 9,569	Clean Channel Entertainment	
VICENTE FERNANDEZ, ANA GABRIEL	Hidalgo Arena, Houston, Texas Nov. 13	\$545,628 \$125/\$100/\$80/\$50	8,870 7,129	Consomito Marketing Network, Houser Entertainment	
R.E.M., DE SOL	Spartan Palace, Mexico City Nov. 20	\$538,621 (\$40.10 (90%) \$131.50 (\$10 %))	12,380 10,380	OCESA Presents	
CHEER VILLAGE PEOPLE	State Falls Arena, State Falls, S.D. Nov. 15	\$495,538 \$82	6,194 noted	Clean Channel Entertainment, SMG	
JAY-Z & FRIENDS WITH P. DIDDY, MARY J. BLIGE, JA RULE & OTHERS	Joe Louis Arena, Detroit Nov. 20	\$442,258 \$102.50/\$37.50	8,881 10,575	Atlanta Worldwide Touring, Jack Uchik Presents	
BARRY MANILOW	Toyota Center, Houston Nov. 17	\$436,522 \$125.00/\$50.00	4,416 5,721	Clean Channel Entertainment	
CHEER VILLAGE PEOPLE	Robertson Centre Centre, Utah Nov. 17	\$405,264 \$125.00	11,771 11,771	Clean Channel Entertainment	
ALEJANDRO FERNANDEZ	University of Washington, University City, Calif. Nov. 19	\$382,763 \$105.00/\$45.00	8,811 6,268	Clean Channel Entertainment, House of Blues Concerts, New Arden	
YANNI	Pavilion Theatre, Calgary, Alberta Nov. 24	\$374,042 (\$44.98 Canadian) \$15.75/\$46.20	5,942 7,162	Danay/D'Onofrio Presents, Concerts West/REG Live	
YANNI	Reynolds Hall, Edmonton, Alberta Nov. 25	\$371,493 (\$201.45 Canadian) \$15.75/\$42.37	4,975 5,404	Danay/D'Onofrio Presents, Concerts West/REG Live	
GREEN DAY, MOLOTOF, NEW FOUND GLORY	St. Louis Arena, St. Louis, Mo. Nov. 18	\$368,983 (\$30.00 (80%) \$142.75 (15%))	12,124 13,577	OCESA Presents	
NORAH JONES, AMOS LEE	Sound Advice Amphitheatre, West Palm Beach, Fla. Nov. 14	\$354,488 \$50/\$10	6,284 15,271	Clean Channel Entertainment	
YANNI	Pacific Coliseum, Vancouver Nov. 22	\$331,566 (\$20.94 Canadian) \$16.45/\$47.07	6,170 7,170	Danay/D'Onofrio Presents, Concerts West/REG Live	
GAITHER HOMECOMING	Wachovia Center, Philadelphia Dec. 3	\$324,724 \$24.75/\$24.75/\$14.75	12,528 noted	Clean Channel Entertainment	
YANNI	Duke Center, Salt Lake City Nov. 27	\$320,448 \$65/\$29.50	4,896 5,704	Danay/D'Onofrio Presents, Concerts West/REG Live	
SARAH BRIGHTMAN	St. Pete Times Forum, Tampa, Fla. Nov. 23	\$315,895 \$251.75/\$29.75	4,063 9,007	Clean Channel Entertainment, In-house	
YANNI	Pepsi Center, Denver Nov. 28	\$312,993 \$75/\$45	5,644 8,037	Danay/D'Onofrio Presents, Concerts West/REG Live	
MARTINA MCBRIDE	Gaylord Entertainment Center, Nashville Dec. 3	\$306,904 \$39.50	6,432 noted	Beaver Productions	
NORAH JONES, AMOS LEE	FedEx Forum, Memphis Nov. 29	\$306,241 \$26.75/\$26.75/\$26.75	5,560 6,000	Beaver Productions	
HILARY DUFF, HAYLIE DUFF	Neal S. Eldredge Center, Hershey Nov. 30	\$282,696 \$48	5,877 5,785	Goldentones/REG Live	
GREEN DAY, NEW FOUND GLORY, SUGARCULT	Palace Center, Fairfax, Va. Oct. 31	\$284,281 \$40	6,827 9,061	I.M.P.	
YANNI	Spartan Arena, Spokane, Wash. Nov. 19	\$282,996 \$65/\$35.50	4,362 5,809	Danay/D'Onofrio Presents, Concerts West/REG Live	
AVRIL LAVIGNE, BUTCH WALKER	Palace of Auburn Hills, Auburn Hills, Mich. Nov. 20	\$281,198 \$37.50/\$22.50	7,582 10,435	Clean Channel Entertainment, Palace Sports & Entertainment	
DAVID BISBAL	Coliseum de Puerto Rico José Miguel Aguirre, San Juan, P.R. Dec. 4	\$278,628 \$65/\$25	6,381 6,382	True Major Entertainment	
NORAH JONES, AMOS LEE	Thompson-Ewing Arena, Knoxville, Tenn. Nov. 6	\$276,588 \$58/\$48.50/\$29.50	5,200 noted	Beaver Productions, A.C. Entertainment	
HIM	Curving Arena Hemmerthill, London Dec. 30-31	\$255,652 (\$120.75) \$21	2,448 7,829 (two shows 90% full)	Clean Channel Entertainment-U.K.	
TRANS-SIBERIAN ORCHESTRA	The Mark of the David Circles, Mexico, Ill. Nov. 29	\$251,528 \$33.50/\$22.50	4,920 noted	Clean Channel Entertainment	
GREEN DAY, NEW FOUND GLORY, SUGARCULT	Target Center, Minneapolis Nov. 18	\$242,987 \$35/\$23	7,878 9,254	Clean Channel Entertainment	
YANNI	World Arena, Colorado Springs, Colo. Nov. 29	\$242,448 \$65.00/\$25.00	4,343 5,930	Danay/D'Onofrio Presents, Concerts West/REG Live	

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A 'Legend' Starts to Create His Own

BY RASHAUN HALL

Everyone from pop rockers John Mayer and Maroon 5 to hip-hopers Slum Village and Dilated Peoples wants to work with multiple Grammy Award nominee Key-Wee.

So the fact that John Legend is the first artist signed to West's Sony Music Label Group U.S. imprint Getting Out Our Dreams says plenty about West's faith in Legend's talent.

The demos for Legend's album, "Get Lifted," due Dec. 28 from GOOD, were actually completed long before Legend signed his deal with West.

"Timing is important," Legend (aka John Stephens) says of West's influence. "I was getting turned down by labels for the album that I am now releasing."

Legend began his career playing key-

boards and singing backing vocals for such artists as Alicia Keys, Lauryn Hill, Janet Jackson and Brinley Spears. However, it was his work on West's multiplatinum debut, "The College Dropout," that boosted his profile.

"Clearly, it gave me a lot of experience working with great artists on classic albums," Legend says. "Anytime you get that kind of experience, it will rub off on you. So I learned to make the best of those opportunities, and it helped me to make my project better."

"The exposure was great as well," he adds. "It all started to build excitement around my project for both consumers and labels. Kanye's album really got things going, and now here I come."

In addition to working on West's albums, Legend's vocals have been featured on singles from Keys ("You Don't

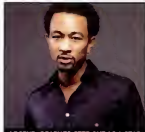
Know My Name"), Jay-Z ("Encore"), Slum Village ("Selfish") and Dilated Peoples ("This Way"), among others.

Legend recently made his solo debut with the single "Used to Love U." The song, co-written and produced by West, peaked at No. 32 on the Hot R&B/Hip-Hop Singles & Tracks chart.

"It truly was my introduction to the music world," Legend says. "It also reflects our movement on a number of levels, particularly with the hip-hop-meets-soul-meets-gospel vibe."

Legend worked with Will.i.am of Black Eyed Peas for his current single, "Ordinary People."

"It's just the quintessential relationship song," Legend says. "My parents were divorced for 12 years, and they got back together. The song shows that there are ups and downs in any relationship."



LEGEND: READY TO STEP OUT AS A STAR

Legend was first signed directly to Columbia, but when GOOD got going, he shifted to West's imprint.

Sony Urban Music GM Lisa Ellis sees Legend as the next generation in the label's long legacy of singer-songwriters.

"His music transcends pop music trends—he can do jazz, classical and hip-hop all at the same time."

Sony capitalized on West's recent tour with Usher by putting Legend on the road with the two artists. He performed during West's set, as well as on club dates throughout that trek.

"We took advantage of him being on the road," Ellis says. "We wanted to maximize every moment we had for either

field promo, street teams or marketing."

Touring has been the main component in getting the word out on Legend. He is currently on a college and small-venue tour in support of the album. Since he is classically trained pianist, he often performs alone with just a keyboard.

The label has also scored various TV appearances for Legend, including "The Tonight Show With Jay Leno" and "The Ellen DeGeneres Show." Legend will also portray Stevie Wonder on an upcoming episode of "American Dreams."

The Wonder connection goes deeper. Legend covered his classic "Don't You Worry 'Bout a Thing" for the Will Smith film " Hitch," opening in February. The song will be featured in the opening credits.

Legend's success this point has come as a featured artist. However, he is quick to note that he wants to be remembered as more than a hook singer. "I want to break that myth," Legend says. "And I did that by making a great album. However, if it doesn't do well, I will still just be the dude who sang this or that hook, and there are plenty of artists out there like that."

Warwick's Friends Are For Duets

After two years of preparation, R&B/pop icon **Dionne Warwick** is in the middle of recording a duets album for a 2005 release. She is working with her son, producer **Damon Elliott**.

"My Friends and Me" is the title of what Warwick says will be a double-CD. It will feature such acts as **Elton John**, **George Benson**, **Patti LaBelle**, **Ivan Lins**, **Clay Aiken**, **Stevie Wonder**, **Gloria Estefan**, **Mya**, **Destiny's Child** (performing individually) and **Pink** warbling a Warwick song with the lady herself.

Warwick has collaborated to great effect before with the **Spinners** ("Then Came You"), **Jeffrey Osborne** ("Love Power") and **Knight**, **Wonder** and **John** ("That's What Friends Are For").

"This has been in the making since my 40th-anniversary celebration. Now I'm entering my 42nd year," Warwick says with a laugh. She adds the **Pink** Elliott—who has worked with Mya, Pink and others—keeps her "up to snuff" on the contemporary front. The project is still shopping for a label.

Meanwhile, Warwick is promoting her first holiday album, "My Favorite

Time of the Year." The **DMI Records** set, ripe with lush arrangements by **Tim Heintz** and guest turns by **Knight**, **Dave Koz** and **Bebe Winans**.

Rhythm & Blues

By Gail Mitchell
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WONDERFUL SPIRIT: Alicia Keys, Angela Winbush, Angie Stone, Joss Stone, Raphael Saadiq and Kim Burrell are just some of the artists who will be performing at Stevie Wonder's ninth annual House Full of Toys benefit.

Hosted by comedian **Dave Chappelle**, the concert gets under way Dec. 18 at the Forum in Inglewood, Calif. It is sponsored in part by American Honda, BET, Coach, Habitat, Promys, Toyota and West Angeles Church of God in Christ.

HOLIDAY NOTE: For the first time, **Donny Hathaway's** seasonal signature "This Christmas" enters ASCAP's updated list of the 25 most-performed holiday songs. Co-written by **Hathaway** and **Nadine McKinnier**, the tune has been recorded by **Glady Knight**, **Usher** and **Ruben Studdard**, among others. Topping ASCAP's list is the **Mel Tormé** and **Robert Wells**-penned perennial, "The Christmas Song."

KUDOS: Kevin Black, national VP of rap for **Interscope**, will receive the Urban Hit-Maker Award at the ninth annual Multicultural Prism Awards. Other honorees include **Jamie Foxx**, **Chuck D**, **Public Enemy**, **Mary J. Blige**, **Fat Joe**, **Terror Squad** and **Cauby Wong**.

This year's fee celebrates the hip-hop culture's philanthropic ventures, social and community efforts and economic contributions. It takes place Dec. 17 at the Henry Ford "Music Box" Theater in Hollywood.

Billboard HOT RAP TRACKS™									
A playlist mentioned by Nielsen Broadcast Data Systems									
WEEK	TITLE	ARTIST	LAST WEEK	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION
1	1	DROP IT LIKE IT'S HOT	1	1	1	1	1	1	1
2	2	LOVERS AND FRIENDS	2	2	2	2	2	2	2
3	3	WONDERFUL	3	3	3	3	3	3	3
4	4	LET'S GO	4	4	4	4	4	4	4
5	5	BREATHE	5	5	5	5	5	5	5
6	6	G.O.D.	6	6	6	6	6	6	6
7	7	SHORTY WANNA RIDE	7	7	7	7	7	7	7
8	8	OVER AND OVER	8	8	8	8	8	8	8
9	9	U MAKE ME WANNA	9	9	9	9	9	9	9
10	10	GET BACK	10	10	10	10	10	10	10
11	11	WHAT U GON' DO	11	11	11	11	11	11	11
12	12	HOW WE DO	12	12	12	12	12	12	12
13	13	OYE MI CANTO	13	13	13	13	13	13	13
14	14	NEW YORK	14	14	14	14	14	14	14
15	15	HUSH	15	15	15	15	15	15	15
16	16	BRING EM OUT	16	16	16	16	16	16	16
17	17	DISCO INFERNO	17	17	17	17	17	17	17
18	18	KARMA	18	18	18	18	18	18	18
19	19	LEAN BACK	19	19	19	19	19	19	19
20	20	BALLA BABY	20	20	20	20	20	20	20
21	21	TAKE ME HOME	21	21	21	21	21	21	21
22	22	ENCORE	22	22	22	22	22	22	22
23	23	NOLLA CLAP	23	23	23	23	23	23	23
24	24	KNICK IF YOU BUICK	24	24	24	24	24	24	24
25	25	SOME CUT	25	25	25	25	25	25	25

Records with the greatest increase in audience impressions. The top rap tracks selection is compiled from 25 R&B/Hip-Hop and Rap tracks. The top 25 tracks are ranked by the number of stations that have played them. The top 25 tracks are ranked by the number of stations that have played them. The top 25 tracks are ranked by the number of stations that have played them.



Dionne Warwick, second from left, touts her new holiday album to the delight of, from left, Hastings board member **Ann Lief**, **Radio One** TV One founder and CEO **Kathy Hughes** and **DMI Records** CEO **Tena Clark**.

A Decade Later, Xzibit Makes 'A' List

This week's column was written by
Gail Mitchell in Los Angeles.

Nearly 10 years into his career, Xzibit is on a roll. Now in the second season of hosting the popular MTV series "Pimp My Ride," the West Coast rapper has signed an exclusive worldwide publishing deal with BMG Songs.

Fresh from hosting MTV's European Music Awards last month in Rome, Xzibit (born Alvin Joyner) is busy promoting his fifth album, "Weapons of Mass Destruction." The Columbia set arrives Dec. 14. And if that weren't enough, his acting chops are getting a workout.

His cameo in Eminem's "8 Mile" has segued into a role alongside Ice Cube in the upcoming "XXX" sequel, "XXX State of the Union." Xzibit also has a part in the forthcoming Jennifer Aniston/Chris Owen suspense thriller, "Derailed."

While he enjoys the wider audience afforded by "Pimp My Ride," Xzibit says the exposure hasn't altered his rap perspective. "I've been making records for my soul since 1995. [This album] is about what's raw: where I am as a man, a father and a citizen. I will never change the way or reason why I make music. If it was about dollars and cents, I would have quit a long time ago. I believe in something more than the dollar."

Xzibit's album run dates back to his 1996 Loud/RCA debut, "At the Speed of Life." That was followed by "40 Days & 40 Nights" (1998), "Restless" (2000) and "Man Vs. Machine" (2002). Besides his career with the Doggystyle rapper, Xzibit's 30 R&B hit "Bitch Please" in 1999, Xzibit's biggest R&B single is 2000's "X," which reached No. 32.

The Los Angeles-based rapper enlisted a cadre of talent for "Weapons of Mass Destruction." Producers include Ric Rok, Rockwold, Hi-Tek, Busta Rhymes and Sir Jinx. Busta Rhymes, MC Lyte and Strong Arm Steady round out the guest list. Among the noteworthy tracks are "Scent of a Woman"

and "Cold World." First single is "Hey Now."

Having wrapped a two-month promo tour that included Europe, Xzibit is looking forward to a third season of "Pimp My Ride." Of his acting career, which includes a recent guest spot on TV series "CSI: Miami," Xzibit says, "I'm not used to jump into a lead role yet. I'm just getting my feet wet."

When asked about the possibility of endorsements or a clothing line, he laughs and says he doesn't want to "pimp the system. This [recognition] was a long time coming and has prepared me to be level-headed."

Still, Xzibit notes that "underestimation has been the biggest aspect of my career, which has worked to my advantage. So keep on ignoring me. I'll be great."

HIP-HOP LIFESTYLE: Hip-hop commanded 25% of U.S. record sales in 2003. That's one of the highlights of a recent report by **Intercept Research**.

Beats & Rhymes

The second edition of "The Hip-Hop Lifestyle" also found that hip-hop is one of radio's fastest-growing formats. Only six U.S. stations played rap/hip-hop in 1993, but more than 150 stations program the format today. Further, the average quarter-hour listening share among adults 18-34 doubled from an 8% share in 1999 to a 19.5% share in 2003. The audience is 45% African-American, 26% Hispanic and 29% other (including non-Hispanic white), with slightly more females (54%) than males.

One out of two listeners has attended at least some college, and the same share has a \$50,000-plus household income. Two out of five own their residence.

Sherman Kizart, senior VP/director of urban marketing for Intercept, likens hip-hop's economic clout to that of a country. "If you put its \$300 billion buying power in the context, hip-hop would be the 11th-largest country in the world. Artists like Jay-Z and Sade and the Roots Combs have become significant brand enterprises themselves."

"Advertising on hip-hop-oriented radio stations transcends the music being played," Kizart adds. "These stations offer the ideal environment for product branding."



From left: John Boyle, Xzibit's manager at Sanctuary Group; Derrick Thompson, VP of urban A&R at BMG Songs; Xzibit; and Scott Francis, president of BMG Songs North America.

LAST WEEK	TITLE	ARTIST (IMP/PRODUCTION LABEL)	LAST WEEK	TITLE	ARTIST (IMP/PRODUCTION LABEL)	LAST WEEK	TITLE	ARTIST (IMP/PRODUCTION LABEL)
1	Drop It Like It's Hot	50 CENT	22	Gonies	50 CENT	47	Real Big	50 CENT
2	Let Me Love You	50 CENT	29	Same Cat	50 CENT	48	U	50 CENT
3	My Boo	50 CENT	28	Knock It Out Back	50 CENT	61	Tempted To Touch	50 CENT
4	Lovers And Friends	50 CENT	35	Nella Crip	50 CENT	42	Caught Up	50 CENT
5	Wonderful	50 CENT	35	I Changed My Mind	50 CENT	54	Bringing The Gap	50 CENT
6	I 2 Step	50 CENT	26	Lean Back	50 CENT	55	Used To Love U	50 CENT
7	Charlotte	50 CENT	32	Dangerously In Love	50 CENT	53	One Million Times	50 CENT
8	Only U	50 CENT	34	Oye Mi Canto	50 CENT	75	I've Got Your Back	50 CENT
9	Go U.I.	50 CENT	40	I Smoke, I Drink	50 CENT	59	A Nasty Boy Any Other Name	50 CENT
10	Let's Go	50 CENT	30	Karma	50 CENT	60	Forever, For Always, For Love	50 CENT
11	Diary	50 CENT	39	What We Do	50 CENT	56	Over And Over	50 CENT
12	Shary Wanda Rida	50 CENT	31	My Place	50 CENT	69	Oh My	50 CENT
13	Bring On Out	50 CENT	51	Truth Is	50 CENT	67	Country Boy	50 CENT
14	U Make Me Wanna	50 CENT	38	Locked Up	50 CENT	48	Encore	50 CENT
15	Hash	50 CENT	45	If I Ain't Got You	50 CENT	63	Don't Walk	50 CENT
16	New York	50 CENT	33	No Problem	50 CENT	73	So Deep (Cry It Like This)	50 CENT
17	U Got Me	50 CENT	37	Ghetto Baby	50 CENT	62	Boys In The Hood	50 CENT
18	Get Back	50 CENT	44	Whoever	50 CENT	70	Spilled	50 CENT
19	Only U	50 CENT	43	Gotta Go	50 CENT	58	How I Feel (Mean Muggin')	50 CENT
20	Love My Breath	50 CENT	52	How Does It Feel?	50 CENT	64	Red Carpet (Pease, Please)	50 CENT
21	New We Do	50 CENT	66	Ordinary People	50 CENT	64	Slay For A While	50 CENT
22	Karma	50 CENT	41	Big City	50 CENT	65	Hold You Down	50 CENT
23	Encore	50 CENT	40	You're The One	50 CENT	65	No Nasty No	50 CENT
24	U Know Me	50 CENT	56	You're My Everything	50 CENT	65	Thugz Get Lonely Too	50 CENT

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DECEMBER 18, 2004 R&B/HIP-HOP AIRPLAY









LAST WEEK	TITLE	ARTIST (IMP/PRODUCTION LABEL)	LAST WEEK	TITLE	ARTIST (IMP/PRODUCTION LABEL)	LAST WEEK	TITLE	ARTIST (IMP/PRODUCTION LABEL)
1	Love My Breath	50 CENT	1	Drop It Like It's Hot	50 CENT	1	Drop It Like It's Hot	50 CENT
2	Gettin' So	50 CENT	2	Let Me Love You	50 CENT	2	Over And Over	50 CENT
3	Drop It Like It's Hot	50 CENT	3	Only U	50 CENT	3	1 2 Step	50 CENT
4	Only U	50 CENT	4	Go U.I.	50 CENT	4	My Boo	50 CENT
5	Get Back	50 CENT	5	Diary	50 CENT	5	Wonderful	50 CENT
6	I Changed My Mind	50 CENT	6	Shary Wanda Rida	50 CENT	6	Lovers And Friends	50 CENT
7	Bring On Out	50 CENT	7	Bring On Out	50 CENT	7	Let's Go	50 CENT
8	How We Do	50 CENT	8	How We Do	50 CENT	8	My Boo	50 CENT
9	Let Me Love You	50 CENT	9	Let Me Love You	50 CENT	9	Let Me Love You	50 CENT
10	Let Me Love You	50 CENT	10	Let Me Love You	50 CENT	10	Let Me Love You	50 CENT
11	Let Me Love You	50 CENT	11	Let Me Love You	50 CENT	11	Let Me Love You	50 CENT
12	Let Me Love You	50 CENT	12	Let Me Love You	50 CENT	12	Let Me Love You	50 CENT
13	Let Me Love You	50 CENT	13	Let Me Love You	50 CENT	13	Let Me Love You	50 CENT
14	Let Me Love You	50 CENT	14	Let Me Love You	50 CENT	14	Let Me Love You	50 CENT
15	Let Me Love You	50 CENT	15	Let Me Love You	50 CENT	15	Let Me Love You	50 CENT
16	Let Me Love You	50 CENT	16	Let Me Love You	50 CENT	16	Let Me Love You	50 CENT
17	Let Me Love You	50 CENT	17	Let Me Love You	50 CENT	17	Let Me Love You	50 CENT
18	Let Me Love You	50 CENT	18	Let Me Love You	50 CENT	18	Let Me Love You	50 CENT
19	Let Me Love You	50 CENT	19	Let Me Love You	50 CENT	19	Let Me Love You	50 CENT
20	Let Me Love You	50 CENT	20	Let Me Love You	50 CENT	20	Let Me Love You	50 CENT
21	Let Me Love You	50 CENT	21	Let Me Love You	50 CENT	21	Let Me Love You	50 CENT
22	Let Me Love You	50 CENT	22	Let Me Love You	50 CENT	22	Let Me Love You	50 CENT
23	Let Me Love You	50 CENT	23	Let Me Love You	50 CENT	23	Let Me Love You	50 CENT
24	Let Me Love You	50 CENT	24	Let Me Love You	50 CENT	24	Let Me Love You	50 CENT

Compiled from a national sample of data supplied by National Broadcast Data Systems. Radio track survey: 141 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, compared to corresponding exact times of airplay with Airplay Index data. This table is compiled from the following: Single & Double chart. R indicates first appearance on chart. R indicates first appearance on chart. R indicates first appearance on chart.

Hit Predictor

LAST WEEK	TITLE	ARTIST (IMP/PRODUCTION LABEL)	LAST WEEK	TITLE	ARTIST (IMP/PRODUCTION LABEL)	LAST WEEK	TITLE	ARTIST (IMP/PRODUCTION LABEL)
1	Drop It Like It's Hot	50 CENT	1	Drop It Like It's Hot	50 CENT	1	Drop It Like It's Hot	50 CENT
2	Let Me Love You	50 CENT	2	Let Me Love You	50 CENT	2	Let Me Love You	50 CENT
3	Only U	50 CENT	3	Only U	50 CENT	3	Only U	50 CENT
4	Go U.I.	50 CENT	4	Go U.I.	50 CENT	4	Go U.I.	50 CENT
5	Diary	50 CENT	5	Diary	50 CENT	5	Diary	50 CENT
6	Shary Wanda Rida	50 CENT	6	Shary Wanda Rida	50 CENT	6	Shary Wanda Rida	50 CENT
7	Bring On Out	50 CENT	7	Bring On Out	50 CENT	7	Bring On Out	50 CENT
8	How We Do	50 CENT	8	How We Do	50 CENT	8	How We Do	50 CENT
9	Let Me Love You	50 CENT	9	Let Me Love You	50 CENT	9	Let Me Love You	50 CENT
10	Let Me Love You	50 CENT	10	Let Me Love You	50 CENT	10	Let Me Love You	50 CENT
11	Let Me Love You	50 CENT	11	Let Me Love You	50 CENT	11	Let Me Love You	50 CENT
12	Let Me Love You	50 CENT	12	Let Me Love You	50 CENT	12	Let Me Love You	50 CENT
13	Let Me Love You	50 CENT	13	Let Me Love You	50 CENT	13	Let Me Love You	50 CENT
14	Let Me Love You	50 CENT	14	Let Me Love You	50 CENT	14	Let Me Love You	50 CENT
15	Let Me Love You	50 CENT	15	Let Me Love You	50 CENT	15	Let Me Love You	50 CENT
16	Let Me Love You	50 CENT	16	Let Me Love You	50 CENT	16	Let Me Love You	50 CENT
17	Let Me Love You	50 CENT	17	Let Me Love You	50 CENT	17	Let Me Love You	50 CENT
18	Let Me Love You	50 CENT	18	Let Me Love You	50 CENT	18	Let Me Love You	50 CENT
19	Let Me Love You	50 CENT	19	Let Me Love You	50 CENT	19	Let Me Love You	50 CENT
20	Let Me Love You	50 CENT	20	Let Me Love You	50 CENT	20	Let Me Love You	50 CENT
21	Let Me Love You	50 CENT	21	Let Me Love You	50 CENT	21	Let Me Love You	50 CENT
22	Let Me Love You	50 CENT	22	Let Me Love You	50 CENT	22	Let Me Love You	50 CENT
23	Let Me Love You	50 CENT	23	Let Me Love You	50 CENT	23	Let Me Love You	50 CENT
24	Let Me Love You	50 CENT	24	Let Me Love You	50 CENT	24	Let Me Love You	50 CENT

Compiled from a national sample of data supplied by National Broadcast Data Systems. Radio track survey: 141 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, compared to corresponding exact times of airplay with Airplay Index data. This table is compiled from the following: Single & Double chart. R indicates first appearance on chart. R indicates first appearance on chart. R indicates first appearance on chart.

THIS WEEK	LAST WEEK	3 WEEKS AGO	NORWEGIAN SOUNDBOARD SYSTEMS			NORWEGIAN SOUNDBOARD SYSTEMS			LAST WEEK	2 WEEKS AGO	TITLE			PRODUCER(S) (SONGWRITER)			IMPRINT & NUMBER/PROMOTION LABEL	Artist	PEAK POSITION
			TITLE	PRODUCER(S) (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	Artist	PEAK POSITION	TITLE			PRODUCER(S) (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	Artist	PEAK POSITION					
1	1	1	DROP IT LIKE IT'S HOT 			6 Weeks At Number 1			46	44	REAL BIG 			Mania Fresh 			33		
2	3	4	LET ME LOVE YOU 			Swizz Beats Featuring Pharrell 			51		U DON'T KNOW ME 			HOT SHOT DEBUT 			Ti 	51	
3	2	2	MY BOO 			Usher and Alicia Keys 			52	50	CAUGHT UP 			Usher 			29		
4	7	13	LOVERS AND FRIENDS 			Lil Jon & The East Side Boyz Featuring Usher & Loderick 			59	55	TEMPTED TO TOUCH 			Eminem 			53		
5	4	3	WONDERFUL 			Ja Rule Featuring R. Kelly & Ashanti 			51	49	BRIDGING THE GAP 			Nas Featuring Da Brat 			26		
6	8	9	1, 2, 3, 4 			Ciara Featuring Missy Elliott 			53	45	USED TO LOVE U 			John Legend 			32		
7	9	7	CHARLINE 			Anthony Hamilton 			57	67	ONE MILLION TIMES 			Garland Love 			57		
8	13	16	SOLDIER 			Destiny's Child Featuring T.I. & Lil Wayne 			76	76	I'VE GOT YOUR MAN 			Ludsy Saw 			58		
9	5	5	BREATHE 			Fabulous 			60	57	A ROSE BY ANY OTHER NAME 			Tina Turner 			50		
10	6	6	GO D.J. 			Lil Wayne 			67	72	OKAY 			Nines Featuring Lil Jon & YoungBloodz 			60		
11	10	10	LET'S GO 			Trick Daddy Featuring Lil Jon & Twista 			61	65	FOREVER, FOR ALWAYS, FOR LOVE 			Latah Washington 			61		
12	14	12	U MAKE ME WANNA 			Jadakiss Featuring Mariah Carey 			58	51	OVER AND OVER 			Nelly Featuring Tim McCraw 			51		
13	11	11	DIARY 			Alicia Keys Featuring Tony Teasel 			48	53	ENCORE 			Enimem Featuring Dre & 50 Cent 			48		
14	8	8	SHORTY WANNA RIDE 			Young Buck 			54	—	COUNTRY BOY 			Tyga 			64		
15	15	15	WHAT U GON' DO 			Lil Jon & The East Side Boyz Featuring Lil Scrappy 			66	66	CANT WAIT 			Twista 			63		
16	12	12	LOSE MY BREATH 			Destiny's Child 			59	59	SO SEXY CHAPTER II (LIKE THIS) 			Twista Featuring R. Kelly 			67		
17	16	16	BRING EM OUT 			Trick Daddy 			54	54	HOLD YOU DOWN 			The Alchemist Featuring Prodigy, Ill Giano & Nitty 			54		
18	19	14	HUSH 			LL Cool J Featuring J. Aventura 			62	69	BOYZ N THA HOOD 			Daz 			62		
19	17	17	NEW YORK 			Ja Rule Featuring Fat Joe & Jadakiss 			56	52	HEY NOW (MEAN MUGGIN') 			Keshi Featuring Keri Hilson 			52		
20	21	21	GET BACK 			Loderick 			64	61	SPOILED 			JoJo 			70		
21	18	20	ONLY U 			Ashanti 			72	72	RED CARPET (PAUSE, FLASH) 			R. Kelly 			31		
22	26	26	HOW WE DO 			The Game Featuring 50 Cent 			73	73	STAY FOR A WHILE 			Angie Stone Featuring Anthony Hamilton 			72		
23	23	23	KARMA 			Lloyd Banks Featuring Asa 			65	75	GHETTO 			Alton 			73		
24	—	—	DISCO INFERN 			50 Cent 			75	75	NA NANA NA 			Nelly Featuring Jazz Pha 			65		
25	22	22	TAKE ME HOME 			Terror Squad 			71	79	THUGS GET LONELY TOO 			2Pac Featuring New Dogg 			75		
26	18	18	GOODIES 			Ciara Featuring Penny Pabo 			78	74	GASOLINA 			Diddy Yankos 			71		
27	—	—	SOME CUT 			Trillville Featuring Cut 			80	85	DAMMIT MAN 			Philly Featuring Piccadilly 			58		
28	26	26	KNICK IF YOU BUCK 			Crime Mob Featuring Lil Scrappy 			79	83	LIKE A BOSS 			Slim Thug 			78		
29	25	25	I CHANGED MY MIND 			Kerasha Cole Featuring Shyne 			80	80	MAKE UP 			The O'Jays 			74		
30	27	27	NOLA CLAP 			Jay-Z, Linkin Park & The Black Eyed Peas 			81	77	OH 			Chris Featuring Ladaizac 			77		
31	26	26	LEAN BACK 			Terror Squad 			69	71	GIRLS 			Coco Featuring Mena Lim 			75		
32	24	24	DANGEROUSLY IN LOVE 			Beyoncé 			72	68	KING OF THE DANCEHALL 			Bessie Man 			26		
33	38	38	OYE MI CANTO 			N.O.R.E. Featuring Diddy, Yung Joc, Nitty Gritty & Big Mike 			76	84	FLAP YOUR WINGS 			Nicky Winey 			18		
34	36	36	GOTTA GO SOLO 			Patti LaBelle Featuring Ron Isley 			85	88	IF I WAS YOUR GIRLFRIEND 			Nicky Winey 			57		
35	37	37	I SMOKE, I DRANK			Body Head Ensemble Featuring YoungBloodz			86	86	GOTTA HAVE IT			Bessie Man			26		
36	42	42	KARMA			Alicia Keys			77	70	S.A.T.A.N.A.			The Diplomats			86		
37	41	41	WHAT WE DO HERE			Bliss McKnight			88	90	AIN'T NOTHING WRONG			Houston			70		
38	33	33	MY PLACE			Nelly Featuring Jaheim			86	86	FEEL SO GOOD			Beatz			88		
39	37	37	BALLA BABY			Chingy			74	63	STILL			Emmin			63		
40	32	32	LOCKED UP			Alton Featuring Styles P			92	87	BREATHE, STRETCH, SHAKE			Jim Jones Featuring Cam'ron & Jazzy			87		
41	52	60	TRUTH IS			Fantasia			87	98	CRUNK MUZIK			Where Were You			87		
42	36	36	NO PROBLEM			Lil Scrappy			83	56	WHERE WERE YOU			Alton			87		
43	40	40	IF I AINT GOT YOU			Alicia Keys			94	94	BOTTLE ACTION			Emmin			89		
44	41	41	WHATEVER			Jill Scott			89	89	JUST LOSE IT			Boyz II Men			60		
45	54	54	HOW DOES IT FEEL?			Antio Baker			96	91	FINE			Jack-O' Featuring Young Bloodz			86		
46	42	42	BIG CHIPS			R. Kelly & Jay-Z			77	73	I'M SO FLY			Lil' Kim			60		
47	58	58	YOU'RE THE ONE			Guerrilla Black Featuring Mario Winans			98	99	WE LIKE THEM GIRLS			Sikth The Stricker Featuring Master Z			69		
48	62	62	ORDINARY PEOPLE			John Legend			92	92									
49	47	47	YOU'RE MY EVERYTHING			Antio Baker			93	98									

DECEMBER 18
2004

Billboard TOP R&B/HIP-HOP ALBUMS

Sales data compiled from a national survey
panel of over 600 R&B/HIP-HOP stores by



Title

Peak
Position

LAST WEEK

WEEKS
ON CHART

ARTIST *IMPINT & NUMBER/DISTRIBUTING LABEL

Title

Peak
Position

LAST WEEK

WEEKS
ON CHART

1. **NUMBER 1/HOT SHOT DEBUT** (12 Wks) 1 Week At Number 1
T.L. (COLUMBIA TRIUMPH) (R&B/HIP-HOP) (C) 2004

2. **GREATEST GAINER** S

3. **NAS** (JIVE) (R&B/HIP-HOP) (C) 2004

4. **JAZZUNION PARK** (MCA) (R&B/HIP-HOP) (C) 2004

5. **LIL JON & THE EAST SIDE BOYZ** (JIVE) (R&B/HIP-HOP) (C) 2004

6. **EMINEM** (JIVE) (R&B/HIP-HOP) (C) 2004

7. **DESTINY'S CHILD** (COLUMBIA TRIUMPH) (R&B/HIP-HOP) (C) 2004

8. **GERALD LEVERT** (ATLANTIC) (R&B/HIP-HOP) (C) 2004

9. **SNAP** (JIVE) (R&B/HIP-HOP) (C) 2004

10. **FANTASIA** (JIVE) (R&B/HIP-HOP) (C) 2004

11. **USHER** (ATLANTIC) (R&B/HIP-HOP) (C) 2004

12. **GIARA** (JIVE) (R&B/HIP-HOP) (C) 2004

13. **NELLY** (JIVE) (R&B/HIP-HOP) (C) 2004

14. **VARIOUS ARTISTS** (JIVE) (R&B/HIP-HOP) (C) 2004

15. **JA RULE** (JIVE) (R&B/HIP-HOP) (C) 2004

16. **RUBEN STUDDARD** (JIVE) (R&B/HIP-HOP) (C) 2004

17. **THE DIPLOMATS** (JIVE) (R&B/HIP-HOP) (C) 2004

18. **RAY CHARLES** (JIVE) (R&B/HIP-HOP) (C) 2004

19. **RAY CHARLES** (JIVE) (R&B/HIP-HOP) (C) 2004

20. **CHINGY** (JIVE) (R&B/HIP-HOP) (C) 2004

21. **TRICK DADDY** (JIVE) (R&B/HIP-HOP) (C) 2004

22. **FABOLOUS** (JIVE) (R&B/HIP-HOP) (C) 2004

23. **NEW EDITION** (JIVE) (R&B/HIP-HOP) (C) 2004

24. **NELLY** (JIVE) (R&B/HIP-HOP) (C) 2004

25. **ANTHONY HAMILTON** (JIVE) (R&B/HIP-HOP) (C) 2004

26. **JILL SCOTT** (JIVE) (R&B/HIP-HOP) (C) 2004

27. **YOUNG BUCK** (JIVE) (R&B/HIP-HOP) (C) 2004

28. **ALICIA KEYS** (JIVE) (R&B/HIP-HOP) (C) 2004

29. **LIL WAYNE** (JIVE) (R&B/HIP-HOP) (C) 2004

30. **JOJO** (JIVE) (R&B/HIP-HOP) (C) 2004

31. **R. KELLY & JAY-Z** (JIVE) (R&B/HIP-HOP) (C) 2004

32. **QUEEN LATIFAH** (JIVE) (R&B/HIP-HOP) (C) 2004

33. **YING YANG TWINS** (JIVE) (R&B/HIP-HOP) (C) 2004

34. **KENNY G** (JIVE) (R&B/HIP-HOP) (C) 2004

35. **LIL COOL J** (JIVE) (R&B/HIP-HOP) (C) 2004

36. **ANTWA BAKER** (JIVE) (R&B/HIP-HOP) (C) 2004

37. **R. KELLY** (JIVE) (R&B/HIP-HOP) (C) 2004

38. **MICHAEL McDONALD** (JIVE) (R&B/HIP-HOP) (C) 2004

39. **VARIOUS ARTISTS** (JIVE) (R&B/HIP-HOP) (C) 2004

40. **MUS DEF** (JIVE) (R&B/HIP-HOP) (C) 2004

41. **GUERILLA BLACK** (JIVE) (R&B/HIP-HOP) (C) 2004

42. **WILL DOWNING** (JIVE) (R&B/HIP-HOP) (C) 2004

43. **STEVE WONDER** (JIVE) (R&B/HIP-HOP) (C) 2004

44. **LLOYD BANKS** (JIVE) (R&B/HIP-HOP) (C) 2004

45. **RAY CHARLES** (JIVE) (R&B/HIP-HOP) (C) 2004

46. **BEYONCE A** (JIVE) (R&B/HIP-HOP) (C) 2004

47. **LIFE JENNINGS** (JIVE) (R&B/HIP-HOP) (C) 2004

48. **AKON** (JIVE) (R&B/HIP-HOP) (C) 2004

49. **BLACK EYED PEAS** (JIVE) (R&B/HIP-HOP) (C) 2004

50. **PITBULL** (JIVE) (R&B/HIP-HOP) (C) 2004

51. **VARIOUS ARTISTS** (JIVE) (R&B/HIP-HOP) (C) 2004

52. **BOYZ II MEN** (JIVE) (R&B/HIP-HOP) (C) 2004

Street's Discipline

MTV Ultimate Mix-Tape Series: Critical Course

Crank Jams

Escapes

Destiny Fulfilled

I Do Speak For The World

Free Yourself

R&B (Rhythm & Gangsta): The Masterpiece

Confessions

Goodies

Surv

Now 17

R.U.I.E.

I Need An Angel

Diplomatic Immunity 2

Rey (Soundtrack)

Genesis Level Company

Puercallito

Thug Maternity: Married To The Streets

Reel Talk 2

One Love

Sweet

Comin' From Where I'm From

Beautifully Naive: Words And Sounds Vol. 2

Straight Outta Collville

The Diary Of Alicia Keys

The Center

Justo

Unfinished Business

The Dean Dean Album

My Brother & I

At Last... The Duem Album

The Definitive

My Everything

Happy People U Saved Me

Manos Ten

Bad Boy & Bad Men

The New Dragon

Genital City

Christmas Love And You

The Hunger For More

Don't Give Up On Love

Life 2002-17

Trunkin'

Elephunk

M.I.A.M.I. (Money Is A Major Issue)

The Definitive Collection

Slow Jams Christmas Volume 1

Loyalty: The Best Of Jay-Z And The Wu-Tang Clan

Christmas Favorites

The Best Of Boyz II Men

19th Century Masters: The Millennium Collection

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Music Execs Look Back, And Forward

BY LEILA COBO

As 2004 comes to a close, we asked some of Latin music's top executives to answer four questions about the year ending and the new one approaching.

Their answers provide perspective and insight into a year of Latin music's most fascinating and pivotal moments. The questions: What was your biggest challenge for 2004? What was the best and worst of 2004? Where do you see the Latin music industry going in 2005? What are your personal wishes for 2005?

GABRIEL ABAROA, president, the Latin Recording Academy.

Biggest challenge: 2004 seemed to be low in terms of spirit. There were few acts that broke through, and business/corporate issues continued to distract the players from the year's main goal: identify, sign and promote great Latin music.

Best/worst: The best: The U.S. census opened perspectives to the size of the U.S. Hispanic

market. Alternative acts emerged in the mainstream. Some Latin acts continued to improve against all odds. Ringtones, ringtones and realtones represent a great source of funds to promote new acts.

The worst: downsizing, unemployment, low morale, conservative thinking.

Latin in 2005: Spanish singer/songwriter Joan Manuel Serrat says, "Blessed are those who lie at the bottom of the well, because they have nowhere to go but up."

Personal wishes: That no great song or songwriter goes unnoticed. That Latin talent and industry continue to support the efforts of the Latin Recording Academy. That indie companies give potential talent a chance to bring their music into perspective. That multinationals break big acts to reinvestigate the business. That we all get that this is a business of music regardless of the way of delivery. That Hispanic radio in the United States opens the space for Latin music. That all focus on building up the Latin music industry to where it belongs.

NESTOR CASONU, regional managing director, EMI Music Publishing Latin America.

Biggest challenge: As the year ends, it looks like the decline in some music



CASONU

the new reality of the different markets and adapt our strategy accordingly.

Best/worst: The best were the opportunities of new uses for music throughout Latin America—such as ringtones—and the increasing penetration of Latin music. In the U.S., the synchronization market. The worst has definitely been piracy, although we have seen improved effectiveness in the fight against it.

Latin in 2005: I expect that we will continue to see recovery in the different markets and that the industry will be able to start developing and exploiting the digital and new environment in Latin America. I also think we will see the consolidation of the different urban music movements in each region.

Personal wishes: To conclude the negotiations currently under way to legal establish each right holder's place in the digital field, as well as the

economic compensation that each party is entitled to.

GUSTAVO LOPEZ, VP of Latin sales and marketing, Universal Music & Video Distribution.

Biggest challenge: By far the biggest challenge of the year is not much different than that faced in recent years. We are struggling with piracy and imports at traditional, legitimate stores, especially the mom-and-pop and swap-meet locations.

The Recording Industry Assn. of America has stepped up its efforts, and we applaud their work.

Best/worst: Best: The *reggaeton* and *pasito duranguense* explosion.

Worst: The passing of our good friend Ricardo Correo. (Most recently VP of marketing for Universal Music Latino, Correo died in August of pulmonary fibrosis.)

Latin in 2005: Solid growth in youth-leaning music, especially in the urban market.

Personal wishes: Fast actions by

labels on the digital front in order to bring Latin up to speed with the mainstream. Simply said, we need more music available at all providers.

JORGE PINO, president/CEO, EMI Music U.S. Latin.



PINO

Biggest challenge: Our greatest challenge during this year was to maintain EMI Latin as a source of fresh and exciting repertoire produced by our local and international roster.

Best/worst: The best thing that happened during 2004 was the improvement and growth of the Latin music market.

The worst factor was trying to achieve acceptable margins while offering greater content for lower prices.

Latin in 2005: I see the Latin industry continuing its pattern of growth as it continues to evolve, finding formulas to reach the Hispanic youth with such genres as reggaeton and regional urban.

Personal wishes: For 2005, I expect

(Continued on page 30)

Ana Bárbara Collaborates With Barba On Song

Fans of *grupero* star Ana Bárbara may have surprised to find a duet with pop singer **Reyli Barba** (formerly of pop group **Eléfan**) on her new CD, "Loca de Amor" (Fonovisa).

Turns out these seemingly disparate artists have much in common. They met more than 10 years ago on "Valores Juveniles," a Mexican TV show for aspiring singers. Twelve years later, Ana Bárbara asked Barba—who is now a solo artist and also rewrites for numerous acts—to pen a song for her album.

"Barba's 'No Fue Casualidad' appears on 'Loca de Amor' as a solo cut and as a duet with Ana Bárbara. It is an acoustic pop track that reveals a different face of Ana Bárbara, one that is more intimate and earthy than her better-known *grupero* and romantic side.

The track is most similar to the truly charming "Lo Busqué," which Ana Bárbara wrote herself, on the guitar, during a studio session. That song was recorded with her brother, 20-year-old **Jose Francisco** (who is part of a soon-to-be-signed duo, **Los Enchilados**, with brother **Antero**), and

sister **Wiviana Ugaldé** and ultimately replaced another song slated to be on the album.

"I've spent many years writing, but I'm not known as a singer/songwriter," says Ana Bárbara, who is signed as a writer to **Univision Music Publishing**. She usually includes two to four of her own tracks on each album. "Many people see me as a feminine or sensual singer, and that's not the kind

Bárbara's appeal beyond the *grupero* and regional Mexican realms.

This more eclectic album, Ana Bárbara says, is also the result of that expansion.

"Of course I want to keep singing to my fans, but it's great to keep moving, too," she says. "I can't keep doing the same thing all my life. This album has deeper songs. With time, I want to be more than the *grupero* queen who moves her hips. I have more to say. I want to sing some more ballads and boleros and, yes, release an album of my own material."

OBSESSING OVER 'OBSESSION': I am willing to bet almost anything that the average European had no notion of what a *bachata* song was one year ago.

But earlier this fall, it was *bachata* with a bang, as "Obession," a track by New York-based contemporary *bachata* band **Aventura**, made its way up the charts of nearly every European country.

By October, "Obession," in its original Spanish-language form (a Spanish version was eventually recorded), had managed to hit No. 1 in a slew of countries, including France, Germany, Italy and Austria. The track also topped the *Billboard*

Europe chart, which is compiled from music sales in 18 countries.

Now, "Obession" has earned a nomination for best international song of the year in the **NRJ Music Awards**, which will take place in January in Cannes, France, during the **MIDEM** conference.

All of this makes for a rather impressive feather in the caps of **Aventura** and its label, a small indie called **Premium Latin Music** that has offices in New York and the Dominican Republic. Self-distributed during the **Aventura** explosion, the label only recently signed a U.S. distribution deal with **Sony**.

"Obession" is the first single from "We Broke the Rules," which peaked at No. 56 on the *Billboard* Top Latin Albums chart in January 2003.

"Obession" has not charted on the *Billboard* Hot Latin Tracks chart, but it peaked at No. 32 on the tropical airplay list. Since then, **Aventura** has released another album, "Love and Heartbreak Obsession" (distributed in Europe, where a series of labels—including **Planet Records** in Italy and **Up Music** in France—started licensing "We Broke the Rules" in September 2003).

"Europeans already knew the band and were very excited by



them," says **Marti Cuevas**, director of business and legal affairs at Premium. "They saw its potential, and many had tried in vain to license the product previously."

Quevas cut deals country by country, and in Europe the band was promoted as mainstream pop.

Now, **Aventura** is preparing an album that will include duets with **Nina Sini** and **Don Omar**. As for "Obession," the track will be recorded in English by **Frankie J.**

Latin
Notas

By Leila Cobo
lcobo@billboard.com



DECEMBER 18
2004

Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen
SoundScan

LAST WEEK	THIS WEEK	ARTIST	IMPACT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST	IMPACT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS ON CHART
1	1	LUIS MIGUEL MUSICA LATINA (RCA) (R)	NUMBER 1	4 Weeks At Number 1 Mexico En La Piel	1	50	75	MOSES LATINUS (RCA) (R)	PACESETTER	Camale	56
2	7	DADDY YANKEE LA CAJITA (RCA) (R)	GREATEST GAINER	Barrio Fino	1	51	61	JULIETA VENEGAS LA CAJITA (RCA) (R)			51
3	3	JUANES MUSICA LATINA (RCA) (R)		Mi Sangre	1	52	63	DON OMAR LA CAJITA (RCA) (R)		The Last Day	2
4	2	MARCO ANTONIO SOLIS MUSICA LATINA (RCA) (R)		Razon De Ser	1	53	59	VARIOUS ARTISTS LA CAJITA (RCA) (R)		Los 32 Mas Grandes De El Pasito De Durango	26
5	5	RICARDO ARJONA MUSICA LATINA (RCA) (R)		Solo	5	54	66	VARIOUS ARTISTS LA CAJITA (RCA) (R)		Los 20 Sencillos Del Ano Y Sus Videos	5
6	4	GRUPO CUMAK MUSICA LATINA (RCA) (R)		Za Za Za	1	55	62	EL GRAN COMBO DE PUERTO RICO MUSICA LATINA (RCA) (R)		Aqui Estamos Y De Verdad	44
7	6	LOS TEMERARIOS MUSICA LATINA (RCA) (R)		Regalo De Amor	2	56	75	CARLOS VIVES MUSICA LATINA (RCA) (R)		El Rock De Mi Pais	2
8	7	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS MUSICA LATINA (RCA) (R)		Fuego	2	57	56	ANA GABRIEL MUSICA LATINA (RCA) (R)		Melodico	30
9	12	JUAN LUIS GUERRA MUSICA LATINA (RCA) (R)		Para Ti	2	58	45	INTOCABLE MUSICA LATINA (RCA) (R)		Momentos De Coleccion	26
10	12	VARIOUS ARTISTS MUSICA LATINA (RCA) (R)		Los Mas Bailables Del Pasito Duranguense	3	59	65	SON BANDERA MUSICA LATINA (RCA) (R)		De Viaje	6
11	10	K.PAZ DE LA SIERRA MUSICA LATINA (RCA) (R)		Pensando En Ti	3	60	61	VARIOUS ARTISTS MUSICA LATINA (RCA) (R)		Bochabitos 2005	50
12	11	LOS TEMERARIOS MUSICA LATINA (RCA) (R)		La Mejor Coleccion	2	61	69	BRAZEROS MUSICAL MUSICA LATINA (RCA) (R)		El Grupo Joven Duranguense	7
13	13	ALIANDRO FERNANDEZ MUSICA LATINA (RCA) (R)		A Corazon Alerta	2	62	65	VARIOUS ARTISTS MUSICA LATINA (RCA) (R)		Mesa A Mesa, Durango Y Chicago	9
14	10	CONJUNTO PRIMAYERA MUSICA LATINA (RCA) (R)		Miles De Voces En Vivo	10	63	53	VARIOUS ARTISTS MUSICA LATINA (RCA) (R)		Regentobitos 2005	33
15	14	MONCHY & ALEXANDER MUSICA LATINA (RCA) (R)		Hasta El Fin	7	64	58	VARIOUS ARTISTS MUSICA LATINA (RCA) (R)		En Vivo: Juntos Por Ultima Vez	37
16	13	CHRISTIAN CASTRO MUSICA LATINA (RCA) (R)		Hoy Quiero Sonar	3	65	68	VARIOUS ARTISTS MUSICA LATINA (RCA) (R)		Fabricando Fantasia	29
17	17	VICENTE FERNANDEZ MUSICA LATINA (RCA) (R)		Tesoros De Coleccion	8	66	71	VARIOUS ARTISTS MUSICA LATINA (RCA) (R)		En Mi Pais	66
18	15	DON FRANCISCO MUSICA LATINA (RCA) (R)		Mi Homenaje Gigante A La Musica Nortena	7	67	64	MARCO ANTONIO SOLIS MUSICA LATINA (RCA) (R)		La Historia Continua...	1
19	24	LUNY TUNES MUSICA LATINA (RCA) (R)		La Trayectoria	7	68	78	LIBERACION MUSICA LATINA (RCA) (R)		La Mejor Coleccion	68
20	16	LOS TIGRES DEL NORTE MUSICA LATINA (RCA) (R)		20 Nortenas Famosas	4	69	60	GRUPO MONTEZ DE DURANGO MUSICA LATINA (RCA) (R)		En Vivo Desde Chicago	1
21	20	VARIOUS ARTISTS MUSICA LATINA (RCA) (R)		Lunytunes Presents La Musica 4: The Take Over	7	70	63	VARIOUS ARTISTS MUSICA LATINA (RCA) (R)		70's Y 80's De Decadas Del Amor	32
22	16	LOS TEMERARIOS MUSICA LATINA (RCA) (R)		Violaciones	1	71	73	OBIE BERMUDEZ MUSICA LATINA (RCA) (R)		Todo El Ano	47
23	23	NICKY JAM MUSICA LATINA (RCA) (R)		Vida Escante	23	72	REVIEW	VARIOUS ARTISTS MUSICA LATINA (RCA) (R)		Pasion Nocturna	72
24	22	JENNIFER PENA MUSICA LATINA (RCA) (R)		Huasteco: Rodeo Live	10	73	70	VICENTE Y ALEJANDRO FERNANDEZ MUSICA LATINA (RCA) (R)		En Vivo: Juntos Por Ultima Vez	37
25	20	ADAN CHALINO LANCHEZ MUSICA LATINA (RCA) (R)		Mi Historia	20	74	REVIEW	GILBERTO SANTA ROSA MUSICA LATINA (RCA) (R)		Autentico	3
26	27	LOS CAMINANTES MUSICA LATINA (RCA) (R)		Tesoros De Coleccion: Pasa Resaca	1	75	69	LOS RAZOS MUSICA LATINA (RCA) (R)		La Raza Auto Acelerada	29
27	28	LOS BUKIS MUSICA LATINA (RCA) (R)		La Mejor De Nortenas 1972-1986	6						
28	31	MARC ANTHONY MUSICA LATINA (RCA) (R)		Valle La Pena	1						
29	35	IVY QUEEN MUSICA LATINA (RCA) (R)		Real	29						
30	26	ALEJANDRO SANZ MUSICA LATINA (RCA) (R)		Grandes Exitos 97-04	10						
31	27	VARIOUS ARTISTS MUSICA LATINA (RCA) (R)		El Movimiento De Hip Hop En Espanol	8						
32	30	DJ NELSON MUSICA LATINA (RCA) (R)		Flow La Discoteca	12						
33	NEW	LA LEY MUSICA LATINA (RCA) (R)	HOT SHOT DEBUT	Historias E Historio	33						
34	41	LUPULO RIVERA MUSICA LATINA (RCA) (R)		Pa' Continos	30						
35	46	JAVIER SOLIS MUSICA LATINA (RCA) (R)		Tesoros De Coleccion	21						
36	31	BANDA ARKANGEL R-15 MUSICA LATINA (RCA) (R)		Tesoros De Coleccion	15						
37	49	MARC ANTHONY MUSICA LATINA (RCA) (R)		Amor Sin Mentiras	1						
38	21	VARIOUS ARTISTS MUSICA LATINA (RCA) (R)		Acropolis Musical Mexico 2005	6						
39	57	RAMON AYALA Y SUS BRAVOS DEL NORTE MUSICA LATINA (RCA) (R)		Antologia De Un Rey	16						
40	44	DON OMAR MUSICA LATINA (RCA) (R)		The Last Day: Vol. 1	2						
41	42	JOSE ALFREDO JIMENEZ MUSICA LATINA (RCA) (R)		Tesoros Musicales	24						
42	52	MARCO ANTONIO SOLIS & JOAN SEBASTIAN MUSICA LATINA (RCA) (R)		Des Grandes	3						
43	32	VARIOUS ARTISTS MUSICA LATINA (RCA) (R)		Agente Duranguense	3						
44	36	VARIOUS ARTISTS MUSICA LATINA (RCA) (R)		Los Sencillos Duranguenses Del Ano	6						
45	37	GRUPO BRYNNOS MUSICA LATINA (RCA) (R)		El Diaño Trago	4						
46	35	BANDA EL RECOPIO MUSICA LATINA (RCA) (R)		En Vivo	1						
47	51	GLORIA ESTEFAN MUSICA LATINA (RCA) (R)		Amor Y Sonrisa: Exitos Romanticos	23						
48	40	PEPE AGUILAR MUSICA LATINA (RCA) (R)		No Soy De Nadie	6						
49	36	DUERO MUSICA LATINA (RCA) (R)		Mi Historia Musical	8						

LATIN POP ALBUMS

1	JAVIER SOLIS MUSICA LATINA (RCA) (R)
2	MARCO ANTONIO SOLIS MUSICA LATINA (RCA) (R)
3	MARCO ANTONIO SOLIS MUSICA LATINA (RCA) (R)
4	ALICIA KATZ MUSICA LATINA (RCA) (R)
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19	ALICIA KATZ MUSICA LATINA (RCA) (R)
20	ALICIA KATZ MUSICA LATINA (RCA) (R)

TROPICAL ALBUMS

1	DADDY YANKEE MUSICA LATINA (RCA) (R)
2	JUAN LUIS GUERRA MUSICA LATINA (RCA) (R)
3	MARCO ANTONIO SOLIS MUSICA LATINA (RCA) (R)
4	VARIOUS ARTISTS MUSICA LATINA (RCA) (R)
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19	VARIOUS ARTISTS MUSICA LATINA (RCA) (R)
20	VARIOUS ARTISTS MUSICA LATINA (RCA) (R)

REGIONAL MEXICAN ALBUMS

1	LUIS MIGUEL MUSICA LATINA (RCA) (R)
2	JULIETA VENEGAS MUSICA LATINA (RCA) (R)
3	LOS TEMERARIOS MUSICA LATINA (RCA) (R)
4	VARIOUS ARTISTS MUSICA LATINA (RCA) (R)
5	K. P. DE LA SIERRA MUSICA LATINA (RCA) (R)
6	LOS TEMERARIOS MUSICA LATINA (RCA) (R)
7	CONJUNTO PRIMAYERA MUSICA LATINA (RCA) (R)
8	CONJUNTO PRIMAYERA MUSICA LATINA (RCA) (R)
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19	CONJUNTO PRIMAYERA MUSICA LATINA (RCA) (R)
20	CONJUNTO PRIMAYERA MUSICA LATINA (RCA) (R)

Billboard HOT LATIN TRACKS

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	Artist	PEAK POSITION
1	2	10	ME DEDIQUE A PERDERTE	NUMBER 1	2 Weeks At Number 1	1
2	6	15	TE BUSCARIA	GREATEST GAINER	Christian Castro	2
3	1	16	NADA VALGO SIN TU AMOR		Joanna	3
4	8	7	DAME OTRO TROUILA		Paulina Rubio	3
5	3	6	TODD EL AÑO		Oliver Bonamini	1
6	5	8	ESTA LLORANDO MI CORAZON		Don J & Ben Casar	3
7	10	11	PORQUE ES TAN CRUEL EL AMOR		Nicolas Arjona	7
8	8	7	MI MAYOR SACRIFICIO		Marcos Antonio Solis	3
9	7	10	PERDIDOS		Monchy & Alexander	1
10	9	7	MIEDO		Papa Aguilar	4
11	9	7	ESTA AUSENCIA		David Bisbal	1
12	12	7	INVISIBLE		Inesha	11
13	23	4	EL VIRUS DEL AMOR		Los Tucanes De Tijuana	31
14	20	6	QUIERO SABER DE TI		Grupo Menes De Derango	14
15	14	9	VOLVIERE		K-Paz De La Sierra	14
16	14	8	COSA DEL DESTINO		Alexandra Pena	4
17	14	8	HUAGO		Kamilla King	31
18	25	10	FUESTA		Jennifer Pena	12
19	13	10	QUE SEAS FELIZ		Luis Miguel	1
20	29	6	QUE NO ME PALTES TU		Moriana	4
21	16	11	LASTIMA ES MI MUJER		Grupo Menes De Derango	1
22	23	11	QUALA QUE TE MUERAS		Pesado	4
23	37	5	TU NUEVO CARINITO		Los Rabinos Del Norte	22
24	28	8	ESCUCHA PLANETA		Laura Pineda	20
25	13	13	LAS AVES		Juan Luis Gomez	10
26	29	10	SI LA VISTA		Franco De Vita With Sin Bandera	1
27	29	10	DEMASIADO	HOT SHOT DEBUT	Paula Pirella	17
28	16	19	DELANTE DE MI		Banda El Recodo	22
29	37	5	LA ULTIMA CANCION		Grupo Bryndis	29
30	33	27	SON DE AMORES		Andy & Lucas	31
31	50	3	DE VIAJE		Sin Bandera	31
32	34	4	YA NO QUEDA NADA		Tito Nieves Featuring Indio, Nicky Jam & K-Mill	31
33	38	1	OYE MI CANTO		N.O.R.E. Featuring Daddy Yankee, Nino Sani, Gera Sani & Big Moke	33
34	31	6	A MANOS LLENAS		Isabella	31
35	32	16	VALIO LA PENA		Marc Arenal	31
36	40	23	ANDAR CONMIGO		Juliano Venegas	31
37	28	31	CONTOGO VO APRENDI A OLVIDAR		Patricia E	22
38	35	6	SOMBRA		Los Tucanes De Tijuana	31
39	49	1	GLASOLINA		Daddy Yankee	39
40	35	7	LENTO		Juliano Venegas	31
41	35	7	NO CREO QUE TU		Vicente Fernandez	34
42	40	8	PA QUE SON PASIONES		Conjunto Primavera	42
43	47	10	PASO DE GIGANTE		Brenda El Recodo	41
44	47	10	YA SOY FELIZ		Brenda El Recodo	41
45	47	10	NO TU TIENES ALMA		Alexandra Pena	45
46	36	11	LO QUE PASO, PASO		Daddy Yankee	31
47	43	14	DICEN CON ANI		Public Enemy	12
48	49	3	TU CARCEL		Enzo Vazquez	44
49	49	3	SOY TU MUJER		Alicia Villarreal	42
50	40	10	CORAZON ENCAENADO		Coastal Delmar With Conjunto Primavera	31

LATIN POP AIRPLAY

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	Artist	PEAK POSITION
1	1	1	NADA VALGO SIN TU AMOR		Joanna	1
2	3	1	ME DEDIQUE A PERDERTE		Alexandra Pena	1
3	1	1	TE BUSCARIA		Christian Castro	1
4	1	1	DAME OTRO TROUILA		Paulina Rubio	1
5	1	1	HUAGO		Kamilla King	1
6	1	1	PERDIDOS		Monchy & Alexander	1
7	1	1	ESTA AUSENCIA		David Bisbal	1
8	1	1	INVISIBLE		Inesha	1
9	1	1	EL VIRUS DEL AMOR		Los Tucanes De Tijuana	1
10	1	1	QUIERO SABER DE TI		Grupo Menes De Derango	1
11	1	1	VOLVIERE		K-Paz De La Sierra	1
12	1	1	COSA DEL DESTINO		Alexandra Pena	1
13	1	1	HUAGO		Kamilla King	1
14	1	1	FUESTA		Jennifer Pena	1
15	1	1	QUE SEAS FELIZ		Luis Miguel	1
16	1	1	QUE NO ME PALTES TU		Moriana	1
17	1	1	LASTIMA ES MI MUJER		Grupo Menes De Derango	1
18	1	1	QUALA QUE TE MUERAS		Pesado	1
19	1	1	TU NUEVO CARINITO		Los Rabinos Del Norte	1
20	1	1	ESCUCHA PLANETA		Laura Pineda	1
21	1	1	LAS AVES		Juan Luis Gomez	1
22	1	1	SI LA VISTA		Franco De Vita With Sin Bandera	1
23	1	1	DEMASIADO		Paula Pirella	1
24	1	1	DELANTE DE MI		Banda El Recodo	1
25	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
26	1	1	SON DE AMORES		Andy & Lucas	1
27	1	1	DE VIAJE		Sin Bandera	1
28	1	1	YA NO QUEDA NADA		Tito Nieves Featuring Indio, Nicky Jam & K-Mill	1
29	1	1	OYE MI CANTO		N.O.R.E. Featuring Daddy Yankee, Nino Sani, Gera Sani & Big Moke	1
30	1	1	A MANOS LLENAS		Isabella	1
31	1	1	VALIO LA PENA		Marc Arenal	1
32	1	1	ANDAR CONMIGO		Juliano Venegas	1
33	1	1	CONTOGO VO APRENDI A OLVIDAR		Patricia E	1
34	1	1	SOMBRA		Los Tucanes De Tijuana	1
35	1	1	GLASOLINA		Daddy Yankee	1
36	1	1	LENTO		Juliano Venegas	1
37	1	1	NO CREO QUE TU		Vicente Fernandez	1
38	1	1	PA QUE SON PASIONES		Conjunto Primavera	1
39	1	1	PASO DE GIGANTE		Brenda El Recodo	1
40	1	1	YA SOY FELIZ		Brenda El Recodo	1
41	1	1	NO TU TIENES ALMA		Alexandra Pena	1
42	1	1	LO QUE PASO, PASO		Daddy Yankee	1
43	1	1	DICEN CON ANI		Public Enemy	1
44	1	1	TU CARCEL		Enzo Vazquez	1
45	1	1	SOY TU MUJER		Alicia Villarreal	1
46	1	1	CORAZON ENCAENADO		Coastal Delmar With Conjunto Primavera	1

TROPICAL AIRPLAY

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	Artist	PEAK POSITION
1	1	1	PERDIDOS		Monchy & Alexander	1
2	1	1	VOLVIERE		K-Paz De La Sierra	1
3	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
4	1	1	TE BUSCARIA		Christian Castro	1
5	1	1	SOMBRA		Los Tucanes De Tijuana	1
6	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
7	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
8	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
9	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
10	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
11	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
12	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
13	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
14	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
15	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
16	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
17	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
18	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
19	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
20	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
21	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
22	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
23	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
24	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
25	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
26	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
27	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
28	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
29	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
30	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
31	1	1	LA ULTIMA CANCION		Grupo Bryndis	1

REGIONAL MEXICAN AIRPLAY

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	Artist	PEAK POSITION
1	1	1	ESTA LLORANDO MI CORAZON		Reto Soto	1
2	1	1	CONTOGO VO APRENDI A OLVIDAR		Patricia E	1
3	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
4	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
5	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
6	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
7	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
8	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
9	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
10	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
11	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
12	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
13	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
14	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
15	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
16	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
17	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
18	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
19	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
20	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
21	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
22	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
23	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
24	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
25	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
26	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
27	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
28	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
29	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
30	1	1	LA ULTIMA CANCION		Grupo Bryndis	1
31	1	1	LA ULTIMA CANCION		Grupo Bryndis	1

Latin America's Top Stories Of 2004

We asked our correspondents in the Latin region to compile a list of the top stories of 2004 in their respective countries. They represent the most important Latin markets outside the United States. A list of top U.S. Latin stories will appear in the year-end issue of *Billboard*.

ARGENTINA

• La *Argentina del Polo* (Universal) by rock band Bersuit Vergarabat and "MTV Unplugged" (BMG) by Diego Torres become the biggest-selling albums of the year. Both achieve double-platinum status with sales of 60,000 copies.

• *Floricienta*, a musical soap opera by producer Cris Morena, spawns a top-selling album, a series of sold-out theatrical shows and strong sales in related merchandise.

• More than 200,000 fans of Argentine rock attend the first edition of Quilmes Rock, a nine-day fest held at Ferrocaril Oeste soccer stadium in Buenos Aires.

• Teen pop band Erreway, which emerged from TV reality show "Popstars," ends its career with combined album sales of 1 million units, a movie and a Latin American popwell tour.

• Music DVD sales continue to grow, with sales increasing fivefold from those in 2003.

BRAZIL

• Music sales rise for the first time in several years. According to Brazil's Assn. of Record Companies, sales increase 30% between January and September compared with the same time period in 2003.

• Sales of music DVDs more than double in the first nine months, according to ARP. The growth spurts leads labels to strike licensing deals and partnerships with foreign and domestic film companies and distributors.

• Most major labels finish their restructuring and downsizing. Many restructured labels began signing new acts in 2004.

• Marcos Maynard is named chairman of EMI Brazil.

COLOMBIA

• Warner Music shutters its offices and licenses its products to indie K Discos. The new label is headed by Wieland Kafka, who opened Warner Colombia in Bogotá eight years ago and led that company until 2004.

• *Vallenato* singer and icon Doremeles Díaz is released from prison. Díaz spent 32 months in jail for his role in the death of a young woman.

• A host of labels announce plans to directly collect performance royalties derived from music videos that air on national TV channels. Sony, EMI, Universal, Sum and Colombian label FM say they plan to no longer rely on local collection societies. Legal discussions regarding the matter are under way.

• Passings: Soprano Carmelita Gallo, 65, one of the first classically trained singers who performed traditional Colombian repertoire, and Paulino Salgado "Batata III," 75, longtime lead percussionist for folk artist Totó La Momposina.

MEXICO

• For the first time in nearly three years, music sales remain

stable instead of declining. The leveling is attributed to anti-piracy campaigns, strong releases and lower prices.

• Chayanne establishes a new attendance record for Mexico City's Zocalo, a space where the city government presents free concerts. More than 150,000 fans attend a performance by the Puerto Rican star.

• After almost five years in prison for kidnapping and sexual abuse, pop star Gloria Trevi is released from jail. While in prison, Trevi prepares a new album for BMG.

• Mexico City's Auditorio Nacional and event promoter Ocesa continue to be the top venue and concert promoter, respectively. Auditorio Nacional was the busiest venue, while Ocesa staged more than 200 shows, including appearances by Luis Miguel and Juan Gabriel.

PANAMA

Singer/songwriter/actor Ruben Blades puts his artistic career on hiatus to return to politics. Blades is named minister of tourism by president Martín Torrijos.

• Sony BMG takes over the Central American distribution of EMI Mexico from indie Dideca de Guatemala, which had distributed EMI titles for several decades.

Reporting by Marcelo Fernandez Biter in Argentina, Tom Gomez in Brazil, Gustavo Gomez in Colombia, Teresa Aguilar in Mexico and Anastacio Puertas Caicedo in Panama.

Xavier's Cuts Get Scissor Treatment

New York indie label **A Touch of Class Recordings** is responsible for signing acts like **Scissor Sisters** and **the Ones** to worldwide deals.

Now, along comes ATOC's latest discovery, Xavier, whose debut EP, "*XXX*," arrived last month. It was produced by Scissor Sisters' **Babydaddy** and ATOC co-founders **Oliver Stumm** and **Dominic Clausen**.



XAVIER: NOT AFRAID OF FAILURE

On a recent Saturday night, Xavier treated fans to a live performance at legendary New York club CBGB.

But he was uninitiated. Xavier's sound traverses '80s Italo-disco, dance-rock and electro-funk. Sure, such a musical hybrid works well in recordings. But trans-plant tracks like his "I'm in Tokyo," a "Dicko Twilight" and a "wicked cover of George Benson's 'Give Me The Night'" into a live setting, and pure magic occurs.

Backed by a four-piece band and two background singers, Xavier strutted across the well-worn stage with all the swagger of a young **Mick Jagger** and the abandon of **Sylvestre**—while his sartorial statement was more **Prince**.

Raised on the music of **Stevie Wonder**, **Diana Ross**, the **Beatles** and **Whitney Houston**, Xavier spent his teen years in the **Boys Choir of Harlem**. A one-off track ("*Stay Forever*") with **Tutto Matto** followed.

While attending Columbia University in New York, Xavier—a 1999 graduate who majored in sociology—befriended classmate **Scott Hoffman** (aka Babydaddy).

Fast forward a couple years, and the Scissor Sisters get signed to ATOC followed, last year, by Xavier.

"I was working with Scott when he was working with Scissor Sisters," Xavier recalls. "But Scott's a white, gay guy from Kentucky, and he was a little ways getting where I was coming from musically. So, I put together a CD of my favorite songs."

He titled it "*What Black People Were Listening To in the '80s and More*." In turn, Hoffman made Xavier a CD of his favorite songs ("*What White People Were Listening To in the '80s and More*").

Xavier now talks of doing more live shows and writing songs for his debut album. Throughout, he wants to take risks. "I'm willing to fall flat on my face. If you're not moving forward, you're going nowhere."

ABOVE THE CLOUDS: Born in New York and raised in Miami, **Nadine Shamir**—who recorded as **Nadine Shamir**—passed away Dec. 2 at Nova. She was 38. Her favorite song was "*Don't Leave This Way*." While the exact cause of death is still not known, Renee, 32, experienced complications following the Dec. 1 birth of her first child, **Liat Nadine Shamir**.

Beat Box

By Michael Paoletta
mpaoletta@billboard.com



Execs

(Continued from page 27)

a continued reduction of piracy, both physical and digital, and a persistent increase in legal downloads.

RAUL VAZQUEZ, regional director, the International Federation of the Phonographic Industry, Latin America.



VAZQUEZ

music]. It will probably be the challenge for 2005 as well.

Best/Worst: The worst I have seen in 2004 is a proposed copyright legislation in Venezuela [supported by the government] that essentially strips record

producers of all rights.

The best would be the Brazilian Congress finally smoking out a major suspected piracy kingpin.

Latin in 2005: I am very optimistic that we will see a great deal of creative activity next year as companies focus on developing new acts that will be distributed through normal retail channels as well as online.

Personal wishes: Of course health and happiness. Also, I hope the difficult adjustments that the industry had to make in the last three years will begin to develop new creative and exciting environment in Latin America.

INÍGO ZABALA, president, Warner Music Latin America.

Biggest challenge: Company growth and artist development. We have done very well with Alex Ubago, but we need to do more and faster.

Best/Worst: Best: the consolidation of the urban movement [reggaeton and hip-hop] and the emergence of new media oriented toward bilingual Latin consumers.

Worst: the persistence of rampant piracy in the Latin market. Second, the difficulty, as an industry, in develop-

ing a greater number of young artists... although the Latin media in the U.S. are more open to new genres, they are still very oriented toward the adult market.

Latin in 2005: I see three major trends: First, the definitive consolidation of Latin hip-hop as a massive musical force. Second, a greater fusion between music in Spanish and English, both in the media and in the artists. Finally, I see a year of good growth in sales for the industry as a whole.



ZABALA

an industry. Best: we are able to break a greater number of young artists to maintain the second and third generations of Latinos in the U.S. as consumers of Latin music. Consolidation of new media... aimed at second- and third-generation bilingual Latin consumers. This is very good news.

Nashville Club Tootsie's Now A Label

BY JIM BESSMAN

NASHVILLE—The fabled Tootsie's Orchid Lounge on Nashville's Lower Broadway has been a haven for established and budding country music legends since the 1960s.

In those days, Grand Ole Opry stars would drop by to refresh themselves between shows at the adjacent Ryman Auditorium, and young disciples like Kris Kristofferson and Willie Nelson would soak up the vibe, as well as the suits.

But with the September release of Tootsie's regular John Stone's "Meet John Stone," the famed venue has taken a big step in expanding its brand beyond the bar.

Stone, who last month presented Kristofferson with Tootsie's first-ever Orchid Award before a packed house, has the first major release from Tootsie's Records. The label was conceived in 2002, inspired by Stone's initial performances from the Tootsie's stage. Owner Steve Smith and entertainment director John Taylor sensed an

opportunity to meet their goal of an independent record label geared toward furthering Tootsie's country music heritage.



STONE: LABEL'S FIRST RELEASE

"The intention was to license some old masters and do some compilation CDs of popular tunes by some of the artists performing at Tootsie's," says the label's A&R VP, Greg Humphrey,

an industry veteran who has produced acts like Jo-El Sonnier and Jonelle Moss. Humphrey co-produced "Meet John Stone."

"The first release from Tootsie's Records was a compilation of songs by Tootsie's regulars that was sold in-house with the T-shirts."

"They had built a recording studio [Tootsie's Riverside Studio] a couple years back as a tool to develop artists," Humphrey says. "Then I came in, and we created a plan to do compilations and one-offs with artists who were between deals and not play the major-label, big radio, big money game and keep everything small and in-house. Then John Stone came along and we switched our plan to more of an artist strategy, because we felt he had the potential to be a mainstream artist."

Indeed, Stone's first single, "Shame On Me," which was worked to secondary and tertiary markets when it was released in June, has been on the higher country stations since mid-October.

"The record has had a much longer

life than expected," Humphrey says. "I guess the name 'Tootsie's' opens a lot of doors at radio, because everybody at Country Radio Seminar has hung out there and knows the history of the place."

WDXB Birmingham, Ala., programmer Dollar Bill agency Aristo Media handles publicity. Tootsie's also launched talent agency Tootsie's Entertainment to book Stone and other national pop, rock, hip-hop and country acts.



"John Stone's an astounding performer onstage with lots of charisma, like a 'Frampton Comes Alive' thing," Lawson says. "He played a Gretchen Unwound show and had the audience on fire, which is hard for a total unknown to do. But Tootsie's Records also has that strong tie-in with the historical name, and the guys that own it are hardworking and well-connected and have as good a shot as anybody."

Humphrey handles artist development and radio promotion activities in-house, though he is supplemented in the latter regard by several Nashville indie firms. The Select-O-Hits-distributed label is assisted by LiveWire Entertainment in sales and marketing to retail. Nashville PR agency Aristo Media handles publicity.

Tootsie's has also launched talent agency Tootsie's Entertainment to book Stone and other national pop, rock, hip-hop and country acts.

Next on the table for Tootsie's is an album by the venerable Jimmy Snyder, who "sounds as good as Ray Price and Hank Locklin do at their age," Humphrey says. Snyder's debut single with Marie Suggard, "Haggard State of Mind," is available via CDX. Younger Saturday-night Tootsie's mainstay Steven Wesley will have an album out next year on the label.

"We plan on doing compilations and, possibly, Opry star-type tributes," Humphrey suggests. "It was a nice move to do a Tootsie's tribute to Willie or Kris or something along those lines."

Good Morning, Iraq: Baghdad FM Breaks A Hit

Leave it to sunny Chely Wright to turn an ugly situation into a popular—and meaningful—song. Now, that song has helped her land a new label deal.

About a year-and-a-half ago, Wright was driving the Nashville streets when a motorist in a mini-



WRIGHT: PRO-HILARY, NOT PRO-WAR

van behind her noticed the Marine Corps sticker on the artist's bumper. Wright's brother is a Marine who sent her the sticker before he shipped off to Iraq.

The agitated woman began honking, swearing and flicking her lights. "I look in the rear view, and she's flipping me the bird," Wright says. "I thought I cut her off, because I'm a really bad driver."

When the woman finally pulled up next to Wright and motioned for her to roll down her window, she gave the artist an earful of

opinions about the war in Iraq.

"Your war is wrong," Wright remembers the woman screaming at her. "You're a baby killer."

She went home and immediately wrote a song about the incident. "The Bumper of My S.U.V.," she put a demo of the song on tape, then tucked the tape in a drawer and promptly forgot about it.

"Obviously, I didn't mean for it to be a single because it's 4½ minutes," she notes. "I just wrote the song to get it out of me."

A longtime supporter of the U.S. troops who has traveled to far away military bases to perform with the USO and the group Stars for Stripes, Wright was preparing to make another trip to Iraq when she remembered the song. She threw the work tape in her bag as she was packing.

She taught her band the song, and they played it for the first time for the troops in Iraq this year. "Obviously," she says, "they loved it. That was the first time in my career I ever lost my cool onstage. I was crying. Generals were crying. My band was crying." So they performed it every night during their tour of Iraq.

Wright says hundreds of enlisted men and women she met asked her to record the song and send it back to them so it could be played on the American Forces Radio and Television Service station Baghdad FM.

Wright has been without a label

since her abrupt split with Vivatone Records earlier this year. Still, she says, she couldn't get the troops' request and her promise to record the song out of her head. So back in Nashville, she hooked some demos into it, recorded the song and sent it off to Baghdad FM.

Then, Wright says, "here's where it gets weird."

An MP3 of the song made its way back from Iraq to U.S. country station WCNE Daytona Beach, Fla., which began playing it. Next, WGRM Cleveland added the song, and from there it began spreading to other radio stations strictly by word-of-mouth.

Wright has no promotion team behind the single, and no indies are working it. Yet it continues to climb the chart. "The Bumper of My S.U.V.," is No. 44 on Hot Country Singles & Tracks this issue.

A veteran of several major labels, Wright says, "I watched my recoupable accounts at record labels go sky high because of payola. We're not doing any of that."

Wright put the single up on her Web site and began selling it. Half the proceeds are earmarked for Stars for Stripes, an organization that, like the USO, provides

entertainment for troops overseas. She has also made the single available at retail on her own Painted Red Music Group label.

She recently shot a video, which features her performance of the song on the Grand Ole Opry intercut with footage shot during her visits with the troops in Iraq.

Nashville
Scene

By Phyllis Stark
pstark@billboard.com



Now, Wright has signed with Dualtone Music Group, an artist-friendly independent label in Nashville. In partnership with Painted Red, Dualtone will release Wright's next album, "The Metropolitan Hotel," in February 2005.

The album is the one she recorded for Vivatone, then bought back from that label when it was never released. "The Bumper of My S.U.V." will be added to the album.

Since the song's first began generating airplay, Wright has been concerned that it not appear that she is exploiting patriotism for money. "My initial fear was that someone would say 'OK, another

country singer writing a song about the war.'"

"There are a couple of people who will want to believe this is my last-ditch effort to get on country radio," she says. "It was never a haven't [just] been doing shows for the troops since 9-11. I've been doing it my entire career... I guess I felt obligated to come home and write that song to that lady" in the minivan.

The idea of this song becoming a hit is support that Wright is not necessarily a supporter of the situation in Iraq. "I'm very confused about this war," she says. "I have questions, but I get to ask them because I'm free."

"Nobody is pro-war," she continues. "Good God, what kind of an idiot is for war? But as long as we've got men and women on the ground risking life and limb to protect my freedom and to protect that lady's freedom to flip me the bird, I feel an obligation to take 10 days out of my busy life pretending to be a country music singer and go perform for the troops."

FOR THE RECORD

Riders in the Sky was named entertainer of the year at the annual Western Music Assn. Awards Nov. 20 in Albuquerque, N.M., Nov. Sons of the San Joaquin as had been reported to *Billboard* by the WMA.

ALBUMS

Edited by Michael Paoletta

POP

▶ DIANA DEGARMO
Blue SkyPRODUCERS: various
RELEASE DATE: Dec. 7
RCA 8276 64490

"American Idol" finalists abound in this quarter, from Kelly Clarkson's triumphant sophomore disc and Clay Aiken's holiday love fest to Fantasia's crafty R&B bow. But those fans who gravitate toward the pop pegmat of the show will find their heroine in Diana DeGarmo's trustworthy debut, "Blue Skies." The 16-year-old is perhaps singular among the group to truly feel her fans what they hunger for: timeless pop melodies that display a voice we've come to love. The sturdy songbird stretches her wings throughout the 12 songs presented here, highlighted by the gospel "Go On and Cry" and singable "Cardboard Castles." Less stirring are songs like "The Difference in Me," which borrows from the songwriters who have propelled Ashli Simpson and Hilary Duff, but with their increasingly clichéd gril against-the world signature. Among so many heavily heaved artists, DeGarmo is fresh by her audience, instead of a desire to be cooler than the rest. It is radically refreshing.—CT

R&B/HIP-HOP

▶ MARIO

Turning Point
PROBES: various3rd Street/1 61885
RELEASE DATE: Dec. 7

Mario's vocal talent attracted attention two years ago with breakout single "Just a Friend 2002" from his self-titled album. Sophomore set "Turning Point" represents the 18-year-old's transition both age-wise and musically. His more mature sound and opposite-sex outlook, expressed with R&B/pop crossover ballad "Let Me Love You," has already struck a chord with listeners. A remix, included on the album, features Jadakiss and T.I. Throughout the set, Mario calls to mind a younger version of Usher or Michael Jackson.

That comparison works to full effect on ballad "How Could You," reggae-fueled midtempo chamber "Girl I Need" and the tempo "Call the Cops." One glitch in the proceedings is "Boom" with rapper Juvenile. Produced by Lil' Jon, the derivative of Usher's 2004 megahit, "Winey" Overall, though, Mario winningly leaps over the sophomore mark.—GN

JAZZ

PONCHO SANCHEZ (DualDisc)
Poncho at MontreuxPRODUCERS: John Burk, Jack Wiener
Silverline 28417
RELEASE DATE: Nov. 16

The S.I. Entertainment Group, a lead-

ESSENTIAL REVIEWS

LINDSAY LOHAN
SpeakPRODUCERS: various
Casablanca 80003686

RELEASE DATE: Dec. 7

Lindsay Lohan comes out swinging on her debut album, "Speak." The first few cuts and bonus track ("Rumors") place her on the right path for pop success, but the ultimate years off-course because she can't decide on a direction. Sometimes she sounds like Hilary Duff ("Nobody T.I. You"), other times Britney Spears ("To Know Your Name"). And for good measure, there's even some Avril and J.Lo tossed into the mix. With writer-producers Kara DioGuardi (Duff, Ashli Simpson), Andreas Carlsson (Spears) and Jack Shanks (Sheryl Crow, Bon Jovi) onboard—and a maker Tommy Mottola overseeing the project—it's unfortunate that the album sounds like a hedge-podge. Indeed, this colorful collective has helped build monumental pop stars. But with Lohan, it has primarily delivered a well-worn version of past achievements. Talk about teenage drama.—KX

ing proponent of high-resolution, multichannel sound offered by DVD-Audio, has adopted the DualDisc DVD/DVD hybrid with similar enthusiasm. This live recording from the 2003 Montreux Jazz Festival is an ideal example of the creative possibilities such next-generation formats offer. The added dimension of a surround-sound speaker configuration makes any musical genre more fully alive and present, but the multiple percussion instruments featured in this Latin jazz performance really come to life when enveloping the listener. True to typical DVD-Audio convention, the DVD side of "Poncho at Montreux" is light on video content. It offers the entire album in 5.1-channel audio and stereo, photos, a discography and biography. Also included is a video of "Batrii Cha Cha," perhaps the most satisfying component of the DualDisc. The high-resolution video married to a sparkling recording presented in surround sound far surpasses any experience possible on a CD. But being a DualDisc, it is backward-compatible, playable on any CD player. Also released by Silverline Nov. 16 are DualDiscs featuring Bob Marley & the Wailers, Ministry, 38 Special and the Roots.—CW

ASHANTI

Concrete Rose
PRODUCERS: variousThe Inc. 80003409
RELEASE DATE: Dec. 14

A more confident-sounding Ashanti is onboard for her third time out. Powered by sensual lead single "Only You," "Concrete Rose" contains several other equally rhythmic jams. These include the bouncy "Stitch," featuring bookmaker de jour T.I. and the uptempo "Focus," one of several tracks produced by Seven Aurelius. Also of note is "Don't Let Them" and a duet with



young R&B singer Lloyd, "Take Me Tonight." Despite such positives, the album is hampered by needless skits and, at times, too slick production—both of which lessen the gritty yet beautiful attitude of a "Concrete Rose." After several listens, fans won't be surprised to find themselves hoping for Ashanti to let loose and seriously get down. A bonus track—a remix of "Wonderful"—featuring Ja Rule—closes the album on a high.—GM

DANCE/ELECTRONIC

▶ DIRTY VEGAS

One
PRODUCER: Dirty VegasCapitol 63743
RELEASE DATE: Nov. 30

British trio Dirty Vegas owes a lot to Mitsubishi and the Deutsch advertising agency, which used its "Days Go By" in one of the car company's TV advertisements. Thanks to the spot, radio responded to the house-fused track in a big way, resulting in the act's 2002 self-titled debut album entering The Billboard 200 at No. 7. Well, with this follow-up album, there is no ad—and no buzz. Which is unfortunate, as "One" shows artistic growth, with Dirty Vegas situating itself between U2 and Coldplay, replete with strings and guitars (both played by the band). Lead single "Walk Into the Sun" holds its own next to current dance-rock hits by the likes of the Killers and Franz Ferdinand. Still, it cannot seem to escape the confines of the dancefloor, where it is a huge hit. While the album loses steam midway, potent songs like "Home Again" and "Human Love" help push the act to the top.—MP

LUDACRIS

The Red Light District
PRODUCERS: variousDef Jam South 80003483
RELEASE DATE: Dec. 7

On his fourth Def Jam South set, Ludacris proves he is more than just a rapper with witty punch lines. "The Red Light District" highlights the Atlanta native's many skills. From his deft lyrical flow on "Large Amounts" to his old-school stylings on "Virgo," which features Nas and Doug E. Fresh (and also appears on Nas' "Street's Disciple"), Ludacris is an MC of many talents. On lead single "Get Back," he returns to the in-your-face party style that made "Move B****" such a hit. "The Potition," a Timbaland-produced club anthem, will also have heads nodding. The album's smartest moment arrives via the Green Lantern-produced "Number One Spot." Here, Ludacris extols the virtues of being one of hip-hop's top dogs and name checks Austin Powers—while a sample from Quincy Jones' "Soul Bossa Nova" (which served as all three films' kitschy theme) plays on.—RH

LATIN

▶ EDUARDO OSORIO

One
PRODUCERS: Eduardo Osorio, FernandoRespek 73699
RELEASE DATE: Nov. 23

It's impossible to listen to Eduardo Osorio and not think of how he evokes Carlos Vives. With his generous dose of accordion, earthy sound and colloquial lyrics, Osorio harks to the Vives pattern—both regional and international. But in his solo debut, Osorio, an accomplished songwriter (whose brother is Grammy award winner Fernando Osorio), also displays a guileless charm. There's little that is contrived in this joyful, simple—but not simplistic—disc. Osorio sings of love in direct, catchy phrases and melodies, accompanied by mostly acoustic instruments for a traditionally minded sound with just tinges of rock and electric. He is best at upbeat material like "En Exclusivo" and "Aviso Clasificado," yet falls on slower tracks like "La Flor," which is beautiful but requires better vocal chops to carry off the bare arrange-

ment. But that doesn't mar the overall effect of this lovely effort.—LC

VITAL REISSUES

BILLY BACON & THE FORBIDDEN PIGS
Still Smokin' After 20 YearsPRODUCER: Billy Bacon
Triple X Records 0016

RELEASE DATE: Oct. 19

Veteran genre-bending road hog Billy Bacon assembles some choice cuts of eight previous releases in a package that nicely captures the diverse Pig's sound. Bacon and the boys are all over the musical meat market, offering infectious Mexican cantina treats ("Una Mas Cerveza," "Hasta Mahana Iguala"), rockabilly rave-ups ("Battle With the Bottle," "Bon Ton"), Van Morrison-styled R&B ("Clown," "Are You Going Back There Tonight") and hard-charging Texas ("When It's Cold Outside," "Jump for Jive"). There's also some barroom country in "While the Wife's Away," some CCR-esque rock in "Valleys and Peaks" and some loungey blues in "I'm a Fool." Bassist Bacon (born W. Seth Russell) is a seriously good songwriter, his dusky vocals are mighty fine, and his Pigs play with verve and skill. So where have these guys been hiding for 20 years? At a road-house smoke pit near you. Distributed by Navarre.—RW

DVD

BILLIE HOLIDAY

Jazz Memories: The Genius of Lady Day
EForMusic DVD2869029NT

RELEASE DATE: Oct. 26

Anyone who is unfamiliar with Billie Holiday's life story wants to learn about the jazz icon will likely not get as much out of "Jazz Memories: The Genius of Lady Day" as those who are better educated about her background. The documentary is light on narration and does not contain commentary from Holiday scholars, instead relying on still photography and performance footage to tell her history. The DVD is more of an audio and visual scrapbook that aficionados will appreciate for the 14 rare TV and film clips it counts among its special features. They include Holiday's scenes in the film "New Orleans" and a musical short with Count Basie & His Sextet. The years haven't been kind to some of the footage, but that doesn't distract from Lady Day's genius. Her unique voice is particularly potent while performing the brooding "Strange Fruit"; her mournful warbling makes this song about lynching even more chilling.—CLT

Billboard.com

• Mike Patton/Kaada, "Romances" (Ipecac)

• Brother J, "Off Blue" (Birdman)

• Roni Size, "Return to V" (Thrive)

CONTRIBUTORS • Lella Cobo, Raashan Hall, Katy Kroll, Gail Mitchell, Michael Paoletta, Chuck Taylor, Chris T. Tiltus, Ray Waddell, Christopher Walsh. **ESSENTIALS**, Releases derived by the review editors to deserve special attention on the basis of **CD** • Musical merit and/or brilliant chart potential. **VITAL REISSUES**: Reissued albums of special artists, archival and commercial interest and outstanding collections of works by one or more artists. **PICKS** • New releases predicted to hit the top half of the chart in the corresponding month. **CRITICS' CHOICES** • New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the United States are works by U.S. artists. Send album review copies and singles review copies to Michael Paoletta (Billboard, 770 Broadway, 6th floor, New York, NY 10003) or to the writers in the appropriate column.

The Global Sound Of Souad

Algerian music star **Souad Massi's** hopeful international hit "Amessa" ("A Day Will Come") is the theme of the **United Nations** newly declared International Year of Microcredit, 2005.

This caps a big year for the enchanting and intriguing ("irresistible," said *The New York Times*) Paris-based songstress, who has been likened to **Jonas Baez** and **Tracy Chapman**.

"Our work is now paying off," says **Jean-Christophe Bourgeois**, **Gly of Sony/ATV Music Publishing France**, Massi's publisher. He signed Souad back in 2000, and since then—and along with **Universal Records France**—have been building her international profile. She has toured to critical acclaim in several territories this year, including the U.K., Germany, Australia and the U.S., and we are very excited by the great reaction to her music in the U.S. We are intensifying our focus on developing her career over there."

Bourgeois cites a three-pronged global effort behind the intense follow-up of her new music and records domestically for **Wrasse Records/Rykco**.



MASSI: A.U.N. SINGER LAUREATE

"First, we are sustaining our instruments to make sure that Souad will be able to tour in the best possible conditions and spend the time required to properly work the U.S. market," he says. "We are convinced that Souad's great live performances are instrumental to her success. We are also aiming to build the U.S. film community's awareness of Souad's music: her songs have already been used in several European films, which has been a great tool to help her cross over to a wider audience."

Lastly, Sony/ATV is looking for suitable songwriting partners for Massi in the United States.

"Souad's unique songwriting style makes her an ideal candidate for collaborations with American writers, which we will definitely set up for her next album," Bourgeois says. "We are also investigating possible duets that would be

artistically relevant while bringing her music to a new audience."

At the International Year of Microcredit kickoff reception Nov. 17 at the United Nations, Massi performed "Amessa" with 12-year-old Dominican vocalist **Karina Pasian**, the lead singer of **Quincy Jones'** "We Are the Future" concert theme. Massi, who was designated the campaign's "singer laureate," also sang the song the next day with the U.N. children's choir.

The International Year of Micro-

Words & Music

By **Jim Bessman**
jbessman@billboard.com

Cold Heart, which was Bennett's first chart-topper, in 1951. Legendary **Columbia A&R man Mitch Miller**, who signed Bennett, asked him to cut it after establishing him with first hit "Because of You."

"I told him, I'd love to sing it, but I'm from New York City—and this is a country song," Mitch said. "If I have to tie you to a tree with rope, you would have to sing this song—like it or not."

After the song became a hit, Bennett received a phone call from the writer.



"What is it, Mr. Williams?" I said. "Tony, what's the idea trying to ruin my song?" Hank Williams replied. That's a true story."

Bennett also related his response to son and manager

Danny Bennett's suggestion that he write lyrics for **Django Reinhardt** and **Jascha Heifetz** instrumental jazz tune "Nuages" (*Billboard*, Nov. 5).

"Leave me alone," Bennett replied. He later came up with the lovely lines to "All for You" (the title of "Nuages" with lyrics), which is on his new **RPM/Columbia** album, "The Art of Romance."

MORE MUD: Pete Seeger's "Waist Deep in the Big Muddy" is enjoying a minor comeback, what with the album to be in **John Fogarty's** *Deja Vu All Over Again* (*Billboard*, Oct. 8) and **Richard Shindell's** version on his new **Koch** album, "Vuelta."

Shindell introduced the tune last month at Joe's Pub in New York by recounting how he was to perform on the Lexington, Ky., CBS affiliate's news show, but the station was preoccupied with coverage of a gas-main break. So Shindell ended up doing "Big Muddy" as "revenge," he said, for CBS' cancellation of "The Smothers Brothers Comedy Hour." The cancellation was fueled by Seeger's rendition of the controversial anti-war song on the "subversive" show in 1968.

CHRISTMAS CHEER: Universal Classics has issued "A Leroy Anderson Christmas," featuring "A Christmas Festival," is well-known concert overture of carols and songs, and of course, "Sleigh Ride," all recorded by the late **Leroy Anderson** with his orchestra. Out, too, from **Greenwood Press**, is "Leroy Anderson: A Bio-Bibliography," featuring a biography of the classical-pop composer by **Steve Metcal** and other materials covering his career.



A SOLID STATE LOGIC 9000 J SERIES CONSOLE IS THE HUB AT NEW SPIRAL RECORDING.

New Residential Studios Sprout

Through good times and bad, there are always studio openings. Consider it a good sign that a number of new facilities are on the horizon.

Two of these facilities, both stocked with state-of-the-art gear, reflect the industry's diversity.

Gosdmark vocalists **Sully Erna** and **Dan Catullo**, president/CEO of TV/DVD production company **Spiral Studio Productions**, are opening **Spiral Recording** on the site of Studios B and C of **Muscle Grinder Studios** in Los Angeles.

Scheduled to open this month, **Spiral** features a **Solid State Logic 9000 J Series** console, the centerpiece of an equipment package provided by **Rodland**, Mass.-based **Professional Audio Design**.

Spiral Recording will benefit from its principals' previous, chiefly **Gosdmark's** recording sessions and **Coming Home Productions' DVD** and video work. These interests sometimes overlap: **Coming Home** has filmed concerts and videos for the band, including its "Change" DVD-Video.

"We're building it to be for DVD and 5.1 mixing," Catullo says, "because that's my primary business."

Catullo envisions their immediate circle of associates and friends as additional clients and has spared no expense to outfit the facility with the amenities found in the world's elite studios.

"This has been two years in the making," he says, "and after discussing with all the artists we work with what they look for, we geared it to be the exclusive private studio that has personal touches, down to the little details."

Those details include a spa, massage room, meditation lounge, library, game room and apartment. "I understand bands these days would rather take their record budget and buy a Pro Tools rig and rent a

mansions in Malibu or [record] at their own house," Catullo says. "But I think a lot of bands still like the creative atmosphere and like to go somewhere with a cool vibe and be secluded from the world to do their project. That's what we offer here."

Studio Monitor

By **Christopher Walsh**
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Far from Los Angeles but only 213 miles from Nashville, **John Parks** is preparing his own studio in Lexington, Ky. That's where **St. Claire Recording** will open in spring 2005. Parks is formerly of the **Castle Recording Studios** in Franklin, Tenn.

Spiral Studio, St. Claire will be a one-room studio featuring a **Solid State Logic 9000 J Series** console. Also like **Spiral**, St. Claire is a residential studio, with sleeping quarters as well as a kitchen, conference room and game room.

Aside from the beauty and hospitality Lexington offers, Parks says, the Nashville market is saturated with studios and engineers. That observation became clear as he moved from intern to assistant engineer at the **Castle**.

"The music climate there at that point wasn't very happening," he recalls. "I know a lot of engineers who were having to take jobs completely outside the field because there wasn't that much work. I thought, 'This is probably not a very healthy climate to stick around in, because I'm not the only guy that's a little green who's trying to work his way through the ranks.'"

"There are many studios out there," Parks adds, "but there's something lacking in this part of the country. Kentucky is a very happening place, and I'd say [Lexington] is one of the most modern Southern towns. Over the long run, clients will start to seek us out."



RETAIL / DISTRIBUTION / DIGITAL ENTERTAINMENT / DVD / MOBILE / WIRELESS

Mariah Carey's 'All I Want for Christmas Is You' is a popular holiday download.



Holiday Catalog Finds New Life Online

Labels Go Digital With Event-Themed Music

BY ANTHONY BRUNO

The fourth-quarter sales season always breathes new life into holiday catalog, but as digital distribution comes of age, labels are finding new ways to quickly and effectively sell their classic and contemporary holiday tunes.

Mariah Carey's "All I Want for Christmas Is You," which logged in at No. 7 on the *Billboard* Hot Digital Tracks chart this issue, remains among the top three for Apple Computer's iTunes Music Store, where Christmas titles comprised one-third of the top 100 downloads as of Dec. 6, according to the Web site.

This trend continues in the mobile space, where Boris Karloff's "You're a Mean One, Mr. Grinch" and the classic "Jingle Bells" made this week's *Billboard* Hot Ringtones chart at Nos. 4 and 5, respectively.

"Deep-catalog holiday classics are what really sell," says David Dorn, senior VP of new-media strategy at Warner Strategic

Marketing. "The advantage of the digital world is that you can put everything and anything out there at minimal cost."

Dorn admits that Warner Music Group has relatively few classic Christmas titles, but the company has embraced the digital-distribution model by releasing several "mini-bundles" of holiday music featuring four or five tracks each. The packages are available for \$3.61 through all online download outlets. WMG also released "The Frank Sinatra Christmas Collection," with a digital-only bonus track offered exclusively through Microsoft's MSN Music store.



DORN: DEEP CATALOG SELLS

This holiday season, Dorn says, the industry is only scratching the surface of its

plans to utilize the digital channel for their and event-based music.

"We really haven't spent much time on it this year because we've been busy getting all our [current titles] out there," he explains. "Once all that is done, we'll

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Seattle Tower Shows Investor Commitment

Don't look now, but **Tower Records'** owners have stopped shopping the chain and are investing in its stores.

West Sacramento, Calif.-based Tower relocated its Seattle store to a 14,000-square-foot space, almost doubling its size. The new store includes TouchStand listening kiosks throughout.

"This is the first store that the new leadership group put together," Tower executive VP Kevin Cassidy says. "We have basically re-created a retro Tower look with a 1960s and 1970s feel and married it with current technology."

As most readers know, it has taken this long for Tower to redesign

its first store because management has spent the last few years turning around the chain and didn't have the resources for growth, let alone to

as the beginning of a "reinvigorated Tower." Cassidy says the owners plan to upgrade existing stores shows they are committed to the chain.

Tower filed for Chapter 11 protection Feb. 9 to overcome a technicality and emerged 35 days later, setting an industry record. Tower president Alan Rodriguez was unavailable for comment on the turnaround.

In the last two months, the company's bondholders—who agreed to convert that debt into an 85% stake in the chain—turned down bids from Hicks, Muse, Tate & Furst and Yucaipa, sources say.

It is clear that as some point the bondholders will want to cash in their investment. In the meantime, they are apparently committing resources to keep the chain attractive to potential purchasers.

(Continued on page 38)

Retail Track.

By Ed Christman
echristman@billboard.com



refurbish individual stores.

In fact, the company issued a press release touting its "successful turnaround" under its new owners and describing the Seattle relocation



TOWER'S RELOCATED SEATTLE STORE IS TWICE THE SIZE OF ITS PREDECESSOR

Breaking Acts, High-Tech Efforts Spur Upturn

The holiday mood at indie retail is one of cautious optimism, despite Nielsen SoundScan numbers that show overall sales at U.S. indie merchants were down 7.1% as of Nov. 28.

In fact, that figure represents a major improvement compared with years past: In 2003, indie merchants were down 14.9%, and in 2002 they were down 21.1%. Furthermore, most indie retailers *Billboard* contacted saw a slight sales increase this year or stayed on par with their 2003 totals.

The improved numbers can be traced in part to strong performances by a number of acts typically associated with indie retail. Modest Mouse, for example, had spent a grand total of three weeks on *The Billboard* 200 prior to 2004. Yet its *Epic* album "Good News for People Who Love Bad News" has tallied 35 weeks on the chart and will finish as one of the top 100 sellers of the year.

Additionally, such indie-friendly acts as *Los Lonely Boys*, *Franz Ferdinand* and *Taking Back Sunday* hit it big, and the list of smaller indie surprises is also impressive, from TV on the Radio to Sam Rivers.

The indie world is doing so well, in fact, that the majors are paying as close attention to the

underground as they did in the early '90s, gambling on such diverse acts as *Le Tigre* and *Death Cab for Cutie*.

"It worries me, actually," says *Rand Foster*, who owns *Fingerprints* in Long Beach, Calif. "These are the kind of artists we've been playing for the past 10 years. It's great to see them exploding, but that just means they'll all be candidates for lowball pricing next time."

The sales decline may have slowed and the mass closings of indie stores have leveled off, but predatory pricing tactics by the likes of *Best Buy* and *Wal-Mart* remain the top worry. Even retailers who experienced a sales increase in 2004 are struggling with how to stay competitive in the new year.

Today's indie community is as vibrant as we've ever seen, thanks largely to the Internet. Indie-focused blogs and such Web sites as *insound.com* and *pitchfork-media.com* are spreading the word on acts ignored in the Sunday advertising circulars.

"We had the least amount of

The Indies
By Todd Martens
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major-label releases in our top 100 ever this year," says *Dan Matherson*, owner of Philadelphia's *Repos Records*. Matherson says sales at his store are up by two or three points.

Foster says *Fingerprints* will finish the year with an increase in the



LEVY: A KIOSK HELPS HIM COMPETE

"small double digits," and *John Timmons*, owner of *Ear X-Tacy* in Louisville, Ky., says his holiday sales are besting 2003's by 15%.

Timmons points to a major increase in catalog sales, especially albums from *Universal's* Jump-Start program. He also says the store was aggressive in building its Web site and creating a strong

"I'll give credit to the big-box stores with the Sunday circulars," he says. "They make it known what's coming out, and I hope our e-mail database does that. We went from 3,000 to 6,000 names."

A search for new ways to increase traffic led *Criminal Records* owner *Eric Levin* to make some big investments in 2004. He sprung for a \$10,000 *TouchStand* kiosk and recently dropped \$1,800 on customized grid cards.

"I'm going to keep competing with how *at Best Buy*, I have to do these things," he says. "I had to choose whether or not I was going to stock out shelves a little better or have this fancy-pants thing."

So did *Bob Fuchs*, owner of *Minneapolis' Electric Fetus*. His search for matching those of last year, and in the hopes of gaining an edge, he purchased a couple of *Mix & Burn* kiosks from local

distributor *Navarre*. So far, he says, they're a hit.

"We got them in right before Thanksgiving, and that weekend we had about 40 people burn discs. People are going to burn with or without me, so it's another resource. Or it could be the first nail in the coffin, especially if these show up in grocery stores."

In the meantime, the Internet are on everyone's mind.

Scot Diamond, a sales rep for indie distributor *Southern Records* in Chicago, says, "In terms of overall sales, our key accounts maintained their 2003 business. But we had record sales with online sites like *Interpunk* and *Insound*."

Insound founder *Matt Wishnow* says the site will tally annual sales of close to 2 million units, with its biggest market being *Los Angeles*. Look for *Insound* to increase its offline marketing efforts and begin promoting more shows in 2005.

"We're trying to become a company that doesn't just live online," Wishnow says.

So is the swift rise of online retailers even on the radar of brick-and-mortar owners?

"Yeah, definitely," Levin says. "We need Web sites that are entertaining. The problem is, that's another hire."

Retail Track

Continued from page 37

Tower once had the most exciting stores in the industry, but today many of its outlets are in need of a makeover.

In addition to the Seattle store, Cassidy says, the company plans to relocate or refurbish a couple of outlets using the same retro look. "The Seattle store is reflective of where we are going," he adds.

The new Seattle Tower is housed in an 80-year-old warehouse building with wood beams, Cassidy notes, and the interior doesn't have a lot of light boxes or neon. The store carries

more than 70,000 music titles, 20,000 movie titles and 5,000 music DVD titles, as well as an extensive magazine selection and about 1,000 book titles, Cassidy reports. It offers nearly 20,000 classical CDs, he adds, making it "one of our best classical stores outside of New York."

The store also carries pop-culture collectibles, including screen-printed concert posters.

Tower, one of the chains that has been most supportive of local music scenes, is aiming to strengthen its claim on that turf. "We want every musician in every market to know that we will take their material on consignment," Cassidy says. "We really went out strong in this market to hammer that message."



TOWER PLANS TO REFURBISH SOME STORES WITH A COMBINATION OF RETRO DESIGN AND NEW TECHNOLOGY

Catalog

Continued from page 37

have more time to develop more theme-based strategies, such as for holiday music. We have several thousand records that we're going to be able to make available next year... [which] will be a bigger year for everybody."

But analysts stress that as labels mine deeper into their catalog for holiday and other music themes, the importance of sales with digital service providers to promote such titles will grow.

"It's a very specialized set of content, but it's incumbent on the labels and DSPs to drive demand," Gartner G2 analyst *Michael McGuire* says. "Otherwise, it's like finding the world's greatest Christmas store sometime in February."

"Labels would be well-served to begin working more closely with [DSPs]," he adds. "It's a fundamental dynamic they are just starting to play around with, and not very strongly at that."

High-tech, tech-savvy teens represent low-hanging fruit for distributors of digital music and ringtones. But content like Christmas music and its more obscure jazz or R&B renditions skews toward an older audience that could expand the digital user base if properly targeted.

"You have this vast repertoire of material, and there's so much you can do with it,"

McGuire says. "Consumers aren't just sitting there anymore. They're involved. They're what we call foragers. They don't just go in a straight line to the store and so on. They're using the power of Internet searches and going wherever they can to find what they want."

Labels that tap into this activity stand to gain, he adds, when the instant gratification of the digital medium prevails.

"It's that gap between being made aware of something and the ability to do something about it," McGuire says. "It's very powerful."

Additional reporting by Keith Caulfield in Los Angeles.



Ecast Jukeboxes Hit 100 Million Downloads

BY STEVE TRAMAIN

Ecast's digital jukebox network recently delivered its 100 millionth song, downloaded at one of its nearly 3,000 devices in bars, restaurants and venues across all 50 states.

That equates to revenue of \$2 million and \$50 million after three years in the digital jukebox business, Ecast senior VP of business development John Taylor says.

The company's jukeboxes grant users access to a vast virtual library of music, and some labels believe that the concept has definite marketing potential.

A vending operator buys the jukebox from Ecast, which has two major suppliers. Prices range from about \$5,500 for a compact Rock-Ola Wallette jukebox to \$8,000 for larger floor models like the NSM Music Group Chameleon and include the hard drive and router installed at each location.

Typically, the operator and venue owner strike a revenue-sharing deal, and both have input on new-release additions.

The operator can place 100-300 albums at each location, and the Ecast weekly update offers 50-100 new releases on the server. An "attraction loop" goes onscreen at each jukebox with new availability, and patrons can use a single song download to play any new track. The operator and venue jointly decide which new albums go into the local network.

This process has worked well for Steve Lipkin, whose Sky-T Vending operates 55 jukebox locations in Las Vegas, including the Golden Gaming-owned PTP's Pub chain.

The 100 millionth Ecast song was downloaded at a PTP's Pub. On hand for the event was Golden Gaming marketing director Scott Eldredge, who remarked, "We were delighted with [the] reception to our first Ecast jukebox in 2002 and made it part of our marketing plan to add them to all our locations here. Guests love the excitement and the music."

For November, Eldredge reported 61,281 paid plays for \$2,044 per day at an average price of 45 cents each, for almost \$27,600 in revenue.

Ecast's online database contains more than 150,000 tracks, according to Taylor. "This attracts a younger audience that is Internet-minded and likes the idea of this access versus a traditional CD jukebox," he says.

With regard to licensing, Taylor says Ecast is responsible for clearing all rights. "We license masters from each label and clear with publishers, artist/songwriters and the [per-

forming-right organizations]. It's a completely secure and encrypted network, so there's no chance of anyone 'stealing' a download."

The company tested an unsigned-artists program this past year, and artists sign a one-year, nonexclusive agreement to provide masters of all songs or albums in that period, with a license fee/royalty of 1 cent per paid play and an added 1 cent for the songwriter or publisher. "We have been approached by more indie artists and their managers as word got around," Taylor says, "and we hope to officially launch early next year."

Taylor believes Ecast is breaking ground for the music business. "As we see it, this is the first time that the jukebox industry is delivering accurate reporting and timely revenue back to the music industry, while increasing consumer choice by marrying the Internet with the more traditional jukebox environment."

COOL EXPOSURE

"This is a cool way to expose and market an artist," Courtney Holt, head of Interscope new-media strategic marketing, tells *Billboard*.

Interscope's first major label prerelease promotion, the Wallflowers' fourth album, "Red Letter Days" (Interscope/UMG), debuted on jukeboxes nationwide one week before its Nov. 5, 2002, retail release. This strategy allows a label to reach a desirable demographic, Ecast CEO Robbie Vann-Adibi says. "We [can] present new music to a target audience that is already very happy to pay for music."

Holt says Interscope "jumped at the chance" to promote the Wallflowers CD through Ecast. During the four-week promotion for "Red Letter Days," the album could be downloaded for free on every Ecast-powered jukebox. An attraction loop offered the video for the first single, "When You're on Top." Using the touch screen, patrons were given directions on how to play any album track.

In a more recent promotion, an Ecast-powered Rock-Ola E-Bubbler jukebox was featured in Anita Cochran's music video for her Warner Bros. single "I Wanna Hear A Cheatin' Song," which features a posthumous vocal contribution from legendary country singer Conway Twitty.

"The Ecast jukebox was perfect for my video," Cochran says, "because just like the song itself, it is something brand new that blends the traditional with modern technology. This is definitely the coolest jukebox I've ever seen."



No.16: Ryan Cabrera's "True" makes a strong debut. The Dallas native is currently playing the radio station Christmas show circuit.

DECEMBER 18, 2004
BILLBOARD RINGTONES...

LAST WEEK	THIS WEEK	ARTIST	SONG
1	1	ORIGINAL ARTIST	SONG
2	2	Drop It Like a Hot Bomb	Drop It Like a Hot Bomb
3	3	My Boo	My Boo
4	4	Over and Over	Over and Over
5	5	You're a Mean One, Mr. Grinch	You're a Mean One, Mr. Grinch
6	6	Jingle Bells	Jingle Bells
7	7	Sherry Waters Ride	Sherry Waters Ride
8	8	Line My Breath	Line My Breath
9	9	Balls Baby	Balls Baby
10	10	Leaves Beck	Leaves Beck
11	11	Frosty The Snowman	Frosty The Snowman
12	12	We Wish You a Merry Christmas	We Wish You a Merry Christmas
13	13	I 2 Sleep	I 2 Sleep
14	14	Breathin'	Breathin'
15	15	Locked Up	Locked Up
16	16	Super Marie Brothers Theme	Super Marie Brothers Theme
17	17	Let's Go	Let's Go
18	18	Yeah!	Yeah!
19	19	Deck The Halls	Deck The Halls
20	20	Sheep Ride	Sheep Ride

Based on sales of digital downloads only. Chart compiled by Nielsen SoundScan. * denotes new entries. ** denotes re-entries. Source: Nielsen SoundScan. © 2004 CTIA. All rights reserved.

All Music Guide Top Artist Searches

This week	Last week	Artist
1	1	U2
2	2	THE BEATLES
3	3	BOB DYLAN
4	4	NELLY FURTADO
5	5	PINK FLOYD
6	6	ROCKWELL
7	7	GWEN STEFANI
8	8	NAS
9	9	THE ROLLING STONES
10	10	PEARL JAM
11	11	EMINEM
12	12	THE CURE
13	13	R.E.M.
14	14	HOPE OF THE STATES
15	15	MILES DAVIS
16	16	PRINCE
17	17	LED ZEPPELIN
18	18	INTERPOL
19	19	THE WHO
20	20	DAVID BOWIE
21	21	QUEEN
22	22	FRANK FURTADO
23	23	AC/DC
24	24	SHOOF DOOF

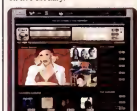
Source: All Music Guide for the week ending Dec. 2

No. 9: Queens, N.Y.-based rapper Nas catapults up the list during the first week of release for his double-disc set "Street's Disciple."



TXT Nation

Urban marketing company Swaggar Wireless has a new way to entertain concertgoers before a show starts: in-venue text messaging. The new initiative, Holla at Ya Boyz, sets up a projection screen onstage 30 minutes prior to showtime, where the screen displays text messages sent to a special advertised number. Messages cost 99 cents, with billing done through ThumbPlay, a mobile content technology developer. Swaggar says more than 100,000 messages were sent when Jay-Z used Holla at Ya Boyz on his last tour. Alick Keys is expected to feature it on her tour slated to kick off in February.



Graduation Gift

College students with school-sponsored digital music subscriptions through Cdxig—an on-campus streaming and downloading solution used by 12 universities—can now roll over the accounts to Virgin Digital when they graduate. Cdxig and Virgin Digital feature music supplied through MusicNet, a digital distribution service specialist. The program (to bow in April) protects students from losing the legal content they have amassed while at school. Virgin Digital provides a lesson in real-world economics. Subsidized Cdxig accounts will be replaced with Virgin Digital's monthly \$7.99 subscription fee.



Zombie Rock

Look for exclusive tracks from the **Flaming Lips**. **Death Cab for Cutie** and **Cale** on the "Stubs the Zombie" soundtrack, due March 15 from Aspy Media. The album will be sold separately from the videogame of the same name. All but one of the soundtrack's 13 songs are covers: the only original cut is "The Living Dead" by Phantom Planet. Published in cooperation with Wideoad Games, "Stubs the Zombie" will be released for Xbox, PC and Mac platforms from summer 2005.

NEWTECH



Think of the new Dlammer from Hewlett-Packard as an air guitar for DJs—call it "air scratching." Only with this gadget, now in development from HP Labs, the feigned scratching movement actually creates sounds. The device is worn over the finger and communicates wirelessly with a computer and Wi-Fi-enabled portable devices. Users can replicate vinyl scratching effects over music, change the tempo of a song and adjust the pitch, all with a series of finger wags.

HP chairman/CEO Carly Fiorina says the intention of

the device is to allow anyone to be a DJ. To be sure, in the era of the iPod, the notion of the bedroom DJ is changing. Instead of amazing vinyl collections, music fans are accumulating massive digital music libraries that can be easily manipulated in ways similar to analog formats.

No retail release date or pricing for the product has been set. However, HP executives are looking to devices like the Dlammer to serve as the next front in the digital entertainment marketplace that lets consumers interact with their music and personalize it.

BRIAN GARTY



UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



Hanson's pairing with indie label Cooking Vinyl is cultivating widespread European success for the rock trio that was once a pop outfit.

In Europe, Hanson Is In Middle Of Somewhere

BY PAUL SEXTON

LONDON—Hanson is proving that there is life after teen mania.

The trio of brothers from Tulsa, Okla., scaled the pop heights in 1997 like few other acts in that decade, with global multiplatinum honors for the single "MMMBop" and album "Middle of Nowhere" (Mercury). Now, a combination of hard work, business savvy and an experienced new independent partner is creating an audience for Hanson beyond the top 40 format.

On the evidence of an acoustic London show Nov. 5 at Shepherd's Bush Empire that formed part of an extensive international tour, that audience comprises new admirers and original fans from the act's teen-driven commercial heyday.

Hanson's first album in four years, "Underneath," was released last spring in the United States on the group's 3CG label, distributed by Alternative Distribution Alliance. It debuted on The Billboard 200 at No. 25, its peak position.

The group has since signed a Pan-European licensing deal with London-based indie Cooking Vinyl and mounted an energetic live

campaign to set up the album's Feb. 7, 2005, European release.

"The European acoustic tour was amazing," guitarist Isaac Hanson says. "We're blown away by the passionate fans across Europe and the U.K., even with years between releases, so it was a great way to thank those fans for their support and, I think, inspire some new fans."

Hanson's November shows in London; Manchester, England; Glasgow, Scotland; and Dublin, Ireland, were sellouts, after which the trio moved on to play dates in continental Europe, followed by Australia, Japan, the Philippines, China and Malaysia through Dec. 9.

VINYL SOLUTIONS

Cooking Vinyl is distributed in the United Kingdom by Vital and has an extensive network of European distribution partners, including Indigo in Germany, Naxos in Italy and Wagman in France. It has an extensive catalog of roots-oriented music, so Hanson, with its pop-oriented past, marks a new direction.

"We're used to doing brilliant records that don't sell, that's our forte," jokes the label's

(Continued on page 44)

South Korea Split

Labels Cautious About New Download Service

BY MARK RUSSELL

SEOUL—The record industry in South Korea—the third-largest music market in Asia—has given a mixed welcome to the territory's first download subscription service.

South Korea's leading mobile-phone service operator, SK Telecom, launched online music service MelOn (short for Melody Online) Nov. 15.

Subscribers pay 5,000 won (\$4.30) per month for unlimited access to a catalog of 570,000 local and international songs from more than 80 labels, including the local affiliates of Sony BMG, Warner Music and EMI.

The subscription allows users to download or stream tracks to their home computers or mobile phones. However, the digital-rights management system SKT uses means that all downloaded tracks stop playing one month after purchase.

MelOn is part of SKT's business strategy to combine online and mobile-phone music services. "Through the convergence between online and offline, SKT aims to gain a stronger leadership position among mobile operators in Korea," a company spokesman says.

SKT is a major player in the polyphonic and master ring-tones business here. The company "gets much revenue from the phone music business, so we cannot ignore the importance of music," the spokesman says.

Still, many in the local industry have doubts about MelOn. Several of Korea's biggest domestic music companies—including SM Entertainment, Yedang Media and Doremi Media—have not signed on with the service, nor has the local arm of Universal Music.

Park Kyung-chun, chairman of labels body the Music Industry Assn. of Korea, says he "does not welcome" MelOn. He insists that the service's monthly rate is too low to compensate for the amount of music available and fears it will discourage people from buying CDs.

As broadband access and mobile-phone use in South Korea have increased in recent years, the retail value of record sales has steadily fallen. In 2001, sales totaled \$287.9 million, while in 2003, the total was down to \$162.4 million, according to the International Federation of the Phonographic Industry.

In comparison, the Korea Assn. of Phonogram Producers—which collects digital music revenue for labels here—estimates that Koreans spent up to \$238 million on music services for their mobile phones in 2003.

SKT predicts that most of the current 3 million subscribers to its premium services will also subscribe to the MelOn music package.

SPLIT ON ROYALTIES

SKT has reached agreements with KAPP and some individual labels on a split of revenue from MelOn. The telecom also has a blanket royalties agreement with authors' body KOMCA.

Under those agreements, 25% of MelOn's revenue will go to KAPP for distribution to labels, and 10% will go to KOMCA.

MIAR's Park is also a director of KAPP. He says an agreement has not been reached with the body about how the revenue it gathers from SKT will be divided among the various labels, although discussions are continuing.

The issue is complicated by the fact that several of Korea's largest music companies are nonmembers of KAPP and must negotiate individual deals with SKT.

James Whang is president of music publishing at Doremi Media, which is not a KAPP member. He says Doremi and other leading Korean companies plan to meet with MIAR "as soon as possible" to discuss the MelOn service.

"The service looks OK," Whang says, "but we're concerned about the rate they are offering and about their kind of monopoly position here."

SKT insists that its offer of inexpensively priced, "limited-out" subscriptions will lead to "strong and vigorous" Korean music industry in the long term.

"Nowadays, most Koreans are downloading their favorite songs for free, not paying anything," the SKT spokesman says. "In this situation, offering a service for a low price will help the health of the Korean music business. We expect that agreements [with the remaining labels] will be made in the near future."

Nikki Han, director of international labels at SM Entertainment, explains that labels are reluctant to embrace MelOn partly because they feel they were wronged in previous deals struck with telecoms regarding master ring-tones revenue.

According to sources, the labels' publishers' combined share of master ringtones revenue in Korea could be as low as 20%. The bigger labels here are keen to avoid a similar scenario with downloads.

"It is important to reach a deal that is fair to the labels," Han says. "But I think we'll be able to get something done."



PARK THINKS MELON'S MONTHLY RATE IS TOO LOW



JAPAN				UNITED KINGDOM				FRANCE				GERMANY			
JAPAN CHARTS ONLY				UNITED KINGDOM CHARTS ONLY				FRANCE CHARTS ONLY				GERMANY CHARTS ONLY			
LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST
SINGLES				SINGLES				SINGLES				SINGLES			
1	NEW	1	HERO LOVE KATSUMI KAWASAKI/RED BLUE KAWASAKI KATSUMI	1	NEW	1	DO YOU KNOW IT'S CHRISTMAS? BANG AND JORDAN DO YOU KNOW IT'S CHRISTMAS? BANG AND JORDAN	1	NEW	1	LA RIVIERE DE NOTRE ENFANCE SARAH AIMEE LAMAR SARAH AIMEE LAMAR	1	NEW	1	LIVING TO LOVE YOU SAMANTHA COLEMAN SAMANTHA COLEMAN
2	NEW	2	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	2	NEW	2	YOU CAN DO IT LOVE LOVE	2	NEW	2	ENAMORAME SARAH AIMEE LAMAR SARAH AIMEE LAMAR	2	NEW	2	CALL ON ME SARAH AIMEE LAMAR SARAH AIMEE LAMAR
3	NEW	3	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	3	NEW	3	LOVE MY BREATH LOVE LOVE	3	NEW	3	FOUR TO THE FLOOR LOVE LOVE	3	NEW	3	DO YOU KNOW IT'S CHRISTMAS? BANG AND JORDAN BANG AND JORDAN
4	NEW	4	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	4	NEW	4	I'LL STAND BY YOU LOVE LOVE	4	NEW	4	LAISSEZ-MOI DANSER LOVE LOVE	4	NEW	4	PERFECTE WELT LOVE LOVE
5	NEW	5	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	5	NEW	5	ROULEVARD OF BROKEN DREAMS LOVE LOVE	5	NEW	5	GENTLEMAN LOVE LOVE	5	NEW	5	WAS ICH AN DIR LOVE LOVE
6	NEW	6	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	6	NEW	6	UNWITTING LOVE LOVE	6	NEW	6	SLOWLY YOU'RE GETTING ON LOVE LOVE	6	NEW	6	DO YOU KNOW IT'S CHRISTMAS? BANG AND JORDAN BANG AND JORDAN
7	NEW	7	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	7	NEW	7	IF THERE'S A JUST JUSTICE LOVE LOVE	7	NEW	7	IN CHANGING LOVE LOVE	7	NEW	7	DO YOU KNOW IT'S CHRISTMAS? BANG AND JORDAN BANG AND JORDAN
8	NEW	8	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	8	NEW	8	ELLA MANAGER LOVE LOVE	8	NEW	8	SEULEMENT JE POUVAIS LUI MANOUEUR LOVE LOVE	8	NEW	8	DO YOU KNOW IT'S CHRISTMAS? BANG AND JORDAN BANG AND JORDAN
9	NEW	9	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	9	NEW	9	TILT YA HEAD BACK LOVE LOVE	9	NEW	9	HOMME-FEMME LOVE LOVE	9	NEW	9	DO YOU KNOW IT'S CHRISTMAS? BANG AND JORDAN BANG AND JORDAN
10	NEW	10	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	10	NEW	10	DO YOU KNOW IT'S CHRISTMAS? BANG AND JORDAN BANG AND JORDAN	10	NEW	10	SENTELE LOVE LOVE	10	NEW	10	SYPHONIE LOVE LOVE
ALBUMS				ALBUMS				ALBUMS				ALBUMS			
1	NEW	1	CHANGING RANGE CHANGING RANGE CHANGING RANGE	1	NEW	1	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND	1	NEW	1	FLORENT PAGNY FLORENT PAGNY FLORENT PAGNY	1	NEW	1	ROBBIE WILLIAMS ROBBIE WILLIAMS ROBBIE WILLIAMS
2	NEW	2	KEN HIRAI KEN HIRAI KEN HIRAI	2	NEW	2	ROBBIE WILLIAMS ROBBIE WILLIAMS ROBBIE WILLIAMS	2	NEW	2	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND	2	NEW	2	ROBBIE WILLIAMS ROBBIE WILLIAMS ROBBIE WILLIAMS
3	NEW	3	TOKYO JIHEN TOKYO JIHEN TOKYO JIHEN	3	NEW	3	EMINEM EMINEM EMINEM	3	NEW	3	SOUNDTRACK SOUNDTRACK SOUNDTRACK	3	NEW	3	EMINEM EMINEM EMINEM
4	NEW	4	CHIKIRO ONITSUKA CHIKIRO ONITSUKA CHIKIRO ONITSUKA	4	NEW	4	EMINEM EMINEM EMINEM	4	NEW	4	CLAUDINE NOUGARO CLAUDINE NOUGARO CLAUDINE NOUGARO	4	NEW	4	EMINEM EMINEM EMINEM
5	NEW	5	THE GOSPELERS THE GOSPELERS THE GOSPELERS	5	NEW	5	KYLE MINOQUE KYLE MINOQUE KYLE MINOQUE	5	NEW	5	CALIGERO CALIGERO CALIGERO	5	NEW	5	JAY-Z & LINKIN PARK JAY-Z & LINKIN PARK JAY-Z & LINKIN PARK
6	NEW	6	DESTINY'S CHILD DESTINY'S CHILD DESTINY'S CHILD	6	NEW	6	SHANIA TWAIN SHANIA TWAIN SHANIA TWAIN	6	NEW	6	TRAGEDIE TRAGEDIE TRAGEDIE	6	NEW	6	JAY-Z & LINKIN PARK JAY-Z & LINKIN PARK JAY-Z & LINKIN PARK
7	NEW	7	KISHIMOTO KISHIMOTO KISHIMOTO	7	NEW	7	SHANIA TWAIN SHANIA TWAIN SHANIA TWAIN	7	NEW	7	VARIOUS ARTISTS VARIOUS ARTISTS VARIOUS ARTISTS	7	NEW	7	ANNETT LOUGHAN ANNETT LOUGHAN ANNETT LOUGHAN
8	NEW	8	RYU SIWON RYU SIWON RYU SIWON	8	NEW	8	LENA LENA LENA	8	NEW	8	EMINEM EMINEM EMINEM	8	NEW	8	ANNETT LOUGHAN ANNETT LOUGHAN ANNETT LOUGHAN
9	NEW	9	AI OOTSUKA AI OOTSUKA AI OOTSUKA	9	NEW	9	MARCOON 5 MARCOON 5 MARCOON 5	9	NEW	9	ZAZIE ZAZIE ZAZIE	9	NEW	9	DESTINY'S CHILD DESTINY'S CHILD DESTINY'S CHILD
10	NEW	10	VARIOUS ARTISTS VARIOUS ARTISTS VARIOUS ARTISTS	10	NEW	10	ROBBIE WILLIAMS ROBBIE WILLIAMS ROBBIE WILLIAMS	10	NEW	10	BERNARD LAVILLIERS BERNARD LAVILLIERS BERNARD LAVILLIERS	10	NEW	10	TINA TURNER TINA TURNER TINA TURNER
CANADA				ITALY				SPAIN				AUSTRALIA			
CANADA CHARTS ONLY				ITALY CHARTS ONLY				SPAIN CHARTS ONLY				AUSTRALIA CHARTS ONLY			
LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST
SINGLES				SINGLES				SINGLES				SINGLES			
1	NEW	1	DO YOU KNOW IT'S CHRISTMAS? BANG AND JORDAN BANG AND JORDAN	1	NEW	1	VERONICA VERONICA VERONICA	1	NEW	1	VERONICA VERONICA VERONICA	1	NEW	1	LISTEN WITH YOUR HEART DAVID DANCE DAVID DANCE
2	NEW	2	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	2	NEW	2	JUST LOSE IT JUST LOSE IT JUST LOSE IT	2	NEW	2	JUST LOSE IT JUST LOSE IT JUST LOSE IT	2	NEW	2	WHAT YOU WAITING FOR? WHAT YOU WAITING FOR? WHAT YOU WAITING FOR?
3	NEW	3	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	3	NEW	3	CURTAIN FALLS CURTAIN FALLS CURTAIN FALLS	3	NEW	3	JUST LOSE IT JUST LOSE IT JUST LOSE IT	3	NEW	3	THESE KIDS THESE KIDS THESE KIDS
4	NEW	4	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	4	NEW	4	EVERYBODY'S CHANGING EVERYBODY'S CHANGING EVERYBODY'S CHANGING	4	NEW	4	ENJOY THE SILENCE '04 ENJOY THE SILENCE '04 ENJOY THE SILENCE '04	4	NEW	4	LOVE MY BREATH LOVE MY BREATH LOVE MY BREATH
5	NEW	5	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	5	NEW	5	MY PREROGATIVE MY PREROGATIVE MY PREROGATIVE	5	NEW	5	WELCOME TO MY TRUTH WELCOME TO MY TRUTH WELCOME TO MY TRUTH	5	NEW	5	JUST LOSE IT JUST LOSE IT JUST LOSE IT
6	NEW	6	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	6	NEW	6	WHAT YOU WAITING FOR? WHAT YOU WAITING FOR? WHAT YOU WAITING FOR?	6	NEW	6	RESCATE RESCATE RESCATE	6	NEW	6	I BELIEVE IN YOU I BELIEVE IN YOU I BELIEVE IN YOU
7	NEW	7	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	7	NEW	7	LOVE MY BREATH LOVE MY BREATH LOVE MY BREATH	7	NEW	7	WHY IS IT WHY IS IT WHY IS IT	7	NEW	7	LET YA HEAD BACK LET YA HEAD BACK LET YA HEAD BACK
8	NEW	8	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	8	NEW	8	SPIDERMAN THEME SPIDERMAN THEME SPIDERMAN THEME	8	NEW	8	DIROS QUE ESTOY LOCO DIROS QUE ESTOY LOCO DIROS QUE ESTOY LOCO	8	NEW	8	WELCOME TO MY TRUTH WELCOME TO MY TRUTH WELCOME TO MY TRUTH
9	NEW	9	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	9	NEW	9	RESTA IN ASCOLTO RESTA IN ASCOLTO RESTA IN ASCOLTO	9	NEW	9	MIS ADORABLES VECINOS MIS ADORABLES VECINOS MIS ADORABLES VECINOS	9	NEW	9	OUT OF THE BLUE OUT OF THE BLUE OUT OF THE BLUE
10	NEW	10	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	10	NEW	10	SICK AND TIRED SICK AND TIRED SICK AND TIRED	10	NEW	10	STAY STAY STAY	10	NEW	10	CALL ON ME CALL ON ME CALL ON ME
ALBUMS				ALBUMS				ALBUMS				ALBUMS			
1	NEW	1	SHANIA TWAIN SHANIA TWAIN SHANIA TWAIN	1	NEW	1	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND	1	NEW	1	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND	1	NEW	1	ROBBIE WILLIAMS ROBBIE WILLIAMS ROBBIE WILLIAMS
2	NEW	2	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND	2	NEW	2	ALBUQUERQUE ALBUQUERQUE ALBUQUERQUE	2	NEW	2	ALEJANDRO SANZ ALEJANDRO SANZ ALEJANDRO SANZ	2	NEW	2	DELTA GOODREEM DELTA GOODREEM DELTA GOODREEM
3	NEW	3	EMINEM EMINEM EMINEM	3	NEW	3	BRISQUE BRISQUE BRISQUE	3	NEW	3	MA ISABEL MA ISABEL MA ISABEL	3	NEW	3	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
4	NEW	4	KALAN PORTER KALAN PORTER KALAN PORTER	4	NEW	4	ROBBIE WILLIAMS ROBBIE WILLIAMS ROBBIE WILLIAMS	4	NEW	4	ROSA ROSA ROSA	4	NEW	4	PEARL JAM PEARL JAM PEARL JAM
5	NEW	5	VARIOUS ARTISTS VARIOUS ARTISTS VARIOUS ARTISTS	5	NEW	5	RENETO ZERO RENETO ZERO RENETO ZERO	5	NEW	5	LUIS MIGUEL LUIS MIGUEL LUIS MIGUEL	5	NEW	5	EMINEM EMINEM EMINEM
6	NEW	6	JAY-Z & LINKIN PARK JAY-Z & LINKIN PARK JAY-Z & LINKIN PARK	6	NEW	6	GIGI D'AGOSTINO GIGI D'AGOSTINO GIGI D'AGOSTINO	6	NEW	6	EURO/JUNIOR 2004 EURO/JUNIOR 2004 EURO/JUNIOR 2004	6	NEW	6	KYLE MINOQUE KYLE MINOQUE KYLE MINOQUE
7	NEW	7	HILARY DUFF HILARY DUFF HILARY DUFF	7	NEW	7	LAURA PAVISINI LAURA PAVISINI LAURA PAVISINI	7	NEW	7	TAMARA TAMARA TAMARA	7	NEW	7	MARCOON 5 MARCOON 5 MARCOON 5
8	NEW	8	GREEN DAY GREEN DAY GREEN DAY	8	NEW	8	PAOLO COSTA PAOLO COSTA PAOLO COSTA	8	NEW	8	PTO Y LOS PITIPALIS PTO Y LOS PITIPALIS PTO Y LOS PITIPALIS	8	NEW	8	ITZ ITZ ITZ
9	NEW	9	ROD STEWART ROD STEWART ROD STEWART	9	NEW	9	EMINEM EMINEM EMINEM	9	NEW	9	CAMILLO SESTO CAMILLO SESTO CAMILLO SESTO	9	NEW	9	BRITNEY SPEARS BRITNEY SPEARS BRITNEY SPEARS
10	NEW	10	CHICKEN STEFANI CHICKEN STEFANI CHICKEN STEFANI	10	NEW	10	EMINEM EMINEM EMINEM	10	NEW	10	ROBBIE WILLIAMS ROBBIE WILLIAMS ROBBIE WILLIAMS	10	NEW	10	CONFESSIONS CONFESSIONS CONFESSIONS
THE NETHERLANDS				SWEDEN				NORWAY				SWITZERLAND			
NETHERLANDS CHARTS ONLY				SWEDEN CHARTS ONLY				NORWAY CHARTS ONLY				SWITZERLAND CHARTS ONLY			
LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST
SINGLES				SINGLES				SINGLES				SINGLES			
1	NEW	1	DO YOU KNOW IT'S CHRISTMAS? BANG AND JORDAN BANG AND JORDAN	1	NEW	1	DO YOU KNOW IT'S CHRISTMAS? BANG AND JORDAN BANG AND JORDAN	1	NEW	1	DO YOU KNOW IT'S CHRISTMAS? BANG AND JORDAN BANG AND JORDAN	1	NEW	1	DO YOU KNOW IT'S CHRISTMAS? BANG AND JORDAN BANG AND JORDAN
2	NEW	2	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	2	NEW	2	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	2	NEW	2	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	2	NEW	2	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE
3	NEW	3	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	3	NEW	3	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	3	NEW	3	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	3	NEW	3	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE
4	NEW	4	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	4	NEW	4	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	4	NEW	4	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	4	NEW	4	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE
5	NEW	5	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	5	NEW	5	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	5	NEW	5	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	5	NEW	5	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE
6	NEW	6	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	6	NEW	6	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	6	NEW	6	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	6	NEW	6	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE
7	NEW	7	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	7	NEW	7	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	7	NEW	7	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	7	NEW	7	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE
8	NEW	8	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	8	NEW	8	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	8	NEW	8	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	8	NEW	8	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE
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10	NEW	10	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	10	NEW	10	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	10	NEW	10	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE	10	NEW	10	TAKE YOUR LOVE TO THE CITY DAVID DANCE DAVID DANCE
ALBUMS				ALBUMS				ALBUMS				ALBUMS			
1	NEW	1	SHANIA TWAIN SHANIA TWAIN SHANIA TWAIN	1	NEW	1	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND	1	NEW	1	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND	1	NEW	1	ROBBIE WILLIAMS ROBBIE WILLIAMS ROBBIE WILLIAMS
2	NEW	2	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND	2	NEW	2	ALBUQUERQUE ALBUQUERQUE ALBUQUERQUE	2	NEW	2	ALEJANDRO SANZ ALEJANDRO SANZ ALEJANDRO SANZ	2	NEW	2	DELTA GOODREEM DELTA GOODREEM DELTA GOODREEM
3	NEW	3	EMINEM EMINEM EMINEM	3	NEW	3	BRISQUE BRISQUE BRISQUE	3	NEW	3	MA ISABEL MA ISABEL MA ISABEL	3	NEW	3	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
4	NEW	4	KALAN PORTER KALAN PORTER KALAN PORTER	4	NEW	4	ROBBIE WILLIAMS ROBBIE WILLIAMS ROBBIE WILLIAMS	4	NEW	4	ROSA ROSA ROSA	4	NEW	4	PEARL JAM PEARL JAM PEARL JAM
5	NEW	5	VARIOUS ARTISTS VARIOUS ARTISTS VARIOUS ARTISTS	5	NEW	5	RENETO ZERO RENETO ZERO RENETO ZERO	5	NEW	5	LUIS MIGUEL LUIS MIGUEL LUIS MIGUEL	5	NEW	5	EMINEM EMINEM EMINEM
6	NEW	6	JAY-Z & LINKIN PARK JAY-Z & LINKIN PARK JAY-Z & LINKIN PARK	6	NEW	6	GIGI D'AGOSTINO GIGI D'AGOSTINO GIGI D'AGOSTINO	6	NEW	6	EURO/JUNIOR 2004 EURO/JUNIOR 2004 EURO/JUNIOR 2004	6	NEW	6	KYLE MINOQUE KYLE MINOQUE KYLE MINOQUE
7	NEW	7	HILARY DUFF HILARY DUFF HILARY DUFF	7	NEW	7	LAURA PAVISINI LAURA PAVISINI LAURA PAVISINI	7	NEW	7	TAMARA TAMARA TAMARA	7	NEW	7	MARCOON 5 MARCOON 5 MARCOON 5
8	NEW	8	GREEN DAY GREEN DAY GREEN DAY	8	NEW	8	PAOLO COSTA PAOLO COSTA PAOLO COSTA	8	NEW	8	PTO Y LOS PITIPALIS PTO Y LOS PITIPALIS PTO Y LOS PITIPALIS	8	NEW	8	ITZ ITZ ITZ
9	NEW	9	ROD STEWART ROD STEWART ROD STEWART	9	NEW	9	EMINEM EMINEM EMINEM	9	NEW	9	CAMILLO SESTO CAMILLO SESTO CAMILLO SESTO	9	NEW	9	BRITNEY SPEARS BRITNEY SPEARS BRITNEY SPEARS
10	NEW	10	CHICKEN STEFANI CHICKEN STEFANI CHICKEN STEFANI	10	NEW	10	EMINEM EMINEM EMINEM	10	NEW	10	ROBBIE WILLIAMS ROBBIE WILLIAMS ROBBIE WILLIAMS	10	NEW	10	CONFESSIONS CONFESSIONS CONFESSIONS

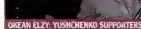
Political Protest Shines Spotlight On Okean Elzy

Political principles have unexpectedly led to international exposure for the Ukraine's leading rock act, Okean Elzy.

class by themselves as the only [local] artists to consistently remain at multiplatinum level." IPPI Denmark marketing director Jesper Ray says.

The IPPI says material by Larsen and Gasolin' should account for at least 10% of Danish domestic repertoire shipments in 2004.

CHARLES FERRO



OKEAN ELZY: YUSHCHENKO SUPPORTERS

The band came out in support of Western-leaning opposition leader Viktor Yushchenko as the political crisis in its homeland following November's disputed presidential election. Okean Elzy began performing nightly for the demonstrators courtesy to Kiev's Independence Square and was featured in new-casts worldwide.

Lead singer Slava Vakarchuk publicly declared the election won by Prime Minister Viktor Yanukovich—a new vote is scheduled for Dec. 26—as “not democratic.” Yushchenko was acknowledged that support: His Web site declares, “If you like Okean Elzy, you believe in Yushchenko.”

The band, influenced by Queen, has toured Russia, Germany, Poland and France during its 10-year career. Current album “Supersmetria” on Kiev-based indie Levnina Music includes local air-play hit “Djakuja,” hailed in the press as an anthem of the “chestnut revolution.”

NIGEL WILLIAMSON

HOLIDAY HITS: Danish rock veteran Kim Larsen shows no sign of losing his touch, more than 30 years after his first hit album.

The vocalist/guitarist was a founder of Copenhagen rock band Gasolin', which dominated the Danish scene from 1971 to 1978. Larsen's solo career has been similarly successful. His latest album with backing band Kjukken is “Glemmebogen—Jul & Nyaar” (Medley/Elzy), featuring traditional holiday songs. It entered the International Federation of the Phonographic Industry Denmark's chart at No. 1 Nov. 16 and has shipped more than 74,000 units, according to EMI.

Meanwhile, “Black Box,” a nine-CD set of Gasolin' material issued in November 2003 by Sony Music Denmark, has shipped 111,000 copies, according to the company. “Gasolin’ and Larsen are in a

GAGA FOR SIX: Detroit rock quintet Electric Six is mounting a pre-Christmas tour to the United Kingdom, where it flourished in 2003.

The band's idiosyncratic cover of Queen's 1984 hit “Radio Gaga” arrives Dec. 15 on start-up Rushmore Recordings, which is distributed by Warner Music U.K. The single precedes the album “Senior Smoke,” due in January 2005. Warner has global rights to the band's Rushmore founder Steve Allen says.

Electric Six crashed into the British consciousness in January 2003, when “Danger! High Voltage” (XL Recordings) peaked at No. 2 on the Official U.K. Charts Co. Singles list. A second top five hit, “Gay Bar,” followed in May 2003. Debut album

Global Pulse.

Tom Ferguson, Editor
tferguson@eu.billboard.com



“Fire” was released a month later, and U.K. shipments have passed 100,000 units, according to XL.

PAUL SEXTON

CONTE ON TOP: Debanor Italian jazz pianist Paolo Conte set a personal best when his 17th album, “Elegia,” debuted at No. 1 on the FIMI albums chart Nov. 15.

“Elegia” is the first album in the artist's 30-year recording career to bow at the top. Warner Music Italy president/CEO Massimo Gullotti says, “This was his first original studio album in nine years,” he adds. “The fans were clearly looking forward to it.”

Warner Italy has shipped 70,000 units of the album so far, Gullotti says, “a new view to reaching 100,000 by Christmas.”

Conte has a sizable international fan base, notably in France and the Netherlands. The album is already out through Warner in continental European territories and will appear in the United Kingdom in March 2005.

MARK WORDEN

Billboard EUROCHARTS

Charts are compiled by Billboard from the singles and album sales charts of 15 European countries.

LAST WEEK	THIS WEEK	ARTIST	ALBUM
1	1	LOOSE MY BREATH	DEFINITE TONES
2	2	CALL ON ME	IT'S CHRISTMAS!
3	3	LOVE MY BREATH	DEFINITE TONES
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AUSTRIA

CHARTS ARE COMPILED BY BILLBOARD FROM THE SINGLES AND ALBUM SALES CHARTS OF 11 EUROPEAN COUNTRIES.

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BELGIUM/FLANDERS

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5	4	BREITENBUE SPARKS THE SPARKS (WITH PERFORMATIVE JAV)
6	1	HILMUT (LOTTI) FROM POLAND TO NORTH DAKOTA (C&C)
POLAND		
LAST WEEK	THIS WEEK	OWN 20K PRODUCTION/OWN AUDIO VIDEO 13/19/04
ALLBUMS		
1	1	U2 THE 20TH ANNIVERSARY EDITION (REMASTERED)
2	23	NOVA 2000 TO ESTABLISH AN ATOMIC BOMB (ISLAND)
3	1	KRYSTOFEK MEDIA UWA (POWRODZI AMERYKANSKIM) (FI)
4	3	VARIOUS ARTISTS THE BEST OF POLISH MUSIC (C&C)
5	2	WILKI JAZZ: POLSKA
6	5	Q & S ALTERNATIVE: SOUTHWEST MUSIC
7	4	LEONARD COHEN SINGLES COLLECTION (COLUMBIA)
8	11	VARIOUS ARTISTS POLSKA (C&C)

Marks Revisits '60s Hits

Toronto-Based Guitarist Covers Local Favorites On 'Big Town Boy'

BY LARRY LEBLANC

TORONTO—As a teenager, Danny Marks would look himself in his room with a Seabreeze record player and a stack of 45s and try to play along on his guitar.

Today, as a seasoned and lauded guitarist, he has deftly captured the feisty spirit of vintage Toronto recordings on his album "Big Town Boy."

"I have carried these songs with me for years," says Marks, who also hosts the blues program "BLUZZ FM" on Toronto jazz station CJRT. "These were local hits, I remember where I heard a lot of them for the first time."

Set for release on Marks' Cabbagethane label in January, "Big Town Boy" will be distributed by IndiePool in Toronto.

Marks has previously issued three albums: "Guitartheology" (1997) and "True" (2003), both on Cabbagethane, and "Surfin' Safari" (1999) on Avalon Records.

The new album draws mostly on Toronto radio hits from 1963 to 1965. It includes his renditions of such R&B-styled hits as "Charlene" (Ritchie Knight & the Mid-Knights), "Take Me Back" (David Clayton Thomas & the Shays), "Keep On Running" (Grant Smith & the Power), "Love-Is" (the Mandala), "Any Other Way" (Jackie Shane), "Mary Lou" (Ronnie Hawkins) and "Big Town Boy" (Shirley Matthews).

There are also versions of such '60s

rock hits as "Nothin'" (the Ugly Ducklings), "If You Don't Want My Love" (Jack London & the Sparrow, precursor to Steppenwolf) and "It Was I" (Big Town Boys). The album also features



MARKS: CUT SONGS HE GREW UP WITH

two non-Toronto covers from the era, "Tiger" (Fabian) and "I Only Want to Be with You" (the Troggs).
Few Canadian companies recorded local talent in quantity in the '60s. Only a handful of singles for Arc, Red Leaf, Yorkville, Quality, Capitol, Apex and RCA remain as evidence of what was then hailed as the "Toronto Sound."

"I was too young to go to clubs but I was affected by these records," Marks says. "Big Town Boy was magic. I also loved 'Any Other Way'... 'Charlene' was a great party record. Every band in Toronto in the '60s had to play that song."

The mid-Knight "Charlene" reached No. 1 in 1963 on Toronto radio station CHUM, at the time a feat unheard-of by a local band. That record changed the band scene in

Toronto," claims Mid-Knight bassist Doug Chappell, who retired in 1957 as president of the Mercury Records division of PolyGram Canada. "I gave everybody hope."

Marks says guitarist Robbie Robertson, with Hawkins' backing band the Hawks, laid the foundation of the city's scene in the '60s. He showed the way for such blues-styled guitarists as Domenic Troiano, Terry Bush and Freddy Keeler.

"My guy was Freddy Keeler, who played with the Shays," Marks says. "I can remember being in the back of my dad's car and hearing Freddy's guitar solo on 'Take Me Back' and remembering how great it was."

Keeler says, "Danny mentions me in interviews, which is neat. It's impossible to say how many years have gone by since then."

Also included on the album is "You, Me and Mexico," a 1970 Canadian hit by Marks' blues rock band Edward Bear. "I felt it was important to address my past," Marks says. "It's a beautiful song."

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

Bruce Lundvall, president/CEO of Jazz & Classics at EMI Music, is to receive the Neushi Ertegun Person of the Year Award during MIDEM 2005.

The New York-based veteran will receive the accolade at a gala Jan. 24 at the annual trade fair in Cannes, France.

During his four-decade career, Lundvall has signed such artists as Anita Baker, Natalie Cole, Norah Jones, Sade, Geto, Herbie Hancock, Nelson and James Taylor. He has served as chairman of the Recording Industry Assn. of America, chairman of the Country Music Assn. and director of the Recording Academy.

The Neushi Ertegun Person of the Year Award is named for the late co-founder of Atlantic Records.



LUNDVALL

LARS BRANDLE

London-based Shazam Entertainment has launched its music-recognition service in Taiwan, under a deal with Rock Mobile, a subsidiary of local indie Rock Records.

It is Shazam's first partnership with a label. Rock Mobile will provide users of Taiwan's three major mobile-phone operators with information on the 2.3 million songs in Shazam's international music database and Rock's domestic catalog.

Shazam's technology allows users to identify a song's title and artist by "tagging" an audio sample using mobile phone handsets and dialing a Shazam code. The service replaces the song data.

The Taiwanese service, dubbed Yoyo Song Match, will initially charge \$6 Taiwan (19 cents per "tag," Shazam's service is already available in Asia through deals in Japan, Malaysia and Singapore.

STEVE MCCLURE

For the latest breaking news, go to billboard.biz.

Hanson

Continued from page 41

managing director, Martin Goldschmidt. "This is a completely new departure for us, and it is stretching us to the limit, but it's nice to be stretched, to be planning European radio and TV campaigns and going for hits."

Keyboard player Taylor Hanson says, "Cooking Vinyl is a company with great relationships across Europe and indie credibility, along with strong distribution and the most important thing: passion for this project."

After leading with the "Underneath Acoustic EP" in early November, the label will release the single "Penny & Me" from the album Jan. 24 in the United Kingdom.

"So far they've been fantastic to work with, professional and hard-working," Goldschmidt says. "Some of the original fans have gone away, as always happens, but some of them are still there. There are a lot of Hanson fans in the media."

Emphasizing the point, the London gig received a four-star review from the Times newspaper, which enthused about Hanson achieving "the almost impossible jump from teen poppers to credible rockers."

Three nights later, the band played at Glasgow club King Tut's. Michael Kennedy, a supervisor at the city's Virgin Megastore, says, "The gig was pretty packed; there was quite a lot of interest, by all accounts. Radio stations up here will play the new stuff, on the back of 'MMMBop,' says, 'This is their new sound.'"

Drummer Zac Hanson credits the Internet with playing a huge role in nurturing the band's fan base during the quiet years, "especially internationally, in places we haven't spent enough time touring."

"It has given us an opportunity not only to build a direct relationship with our fans around the world and fuel them in times of drought, but also allow them to communicate with each other and create a powerful community. Our currency with our fans has always been trust and passion, and that relationship is also our future."

Madrid's Musical Web

SGAE Program Funds Rehearsal Time, Online Promotion

BY HOWELL LLEWELLYN

MADRID—Authors society SGAE says positive reaction to a plan aimed at helping up-and-coming musicians in the Spanish capital could lead to a national expansion of the program.

"Locales por la Cara" launched Nov. 12 here. The campaign helps young musicians by providing free rehearsal time and an online promotional platform.

The program is funded and operated through the Portalatino portal (portalatino.com), which is part of SGAE digital arm SDAE.

"People are ringing us from all over [Spain] to ask, 'Why only Madrid? What about us?'" Portalatino campaign coordinator Javier Esteve says.

Portalatino, which also has offices in Barcelona and Seville, is considering expanding the campaign to other regions of Spain if the popularity continues, Esteve says.

Each act that joins "Locales por la Cara" receives four free 10-hour sessions at a Madrid rehearsal complex.

For the initial run of the program, SGAE has booked rehearsal space until April 2005. Esteve stresses that the project is a "work in progress."

"Normally, we pay 300 euros (\$390) a month to share a studio with another group," he explains. "But other bands

pay by the hour, and that's more expensive."

An added attraction for participating acts is that rehearsals are webcast live at lelelatelatina.com. Portalatino is also organizing free concert webcasts every two weeks that feature bands from the project. The shows are held at a variety of rehearsal complexes.

"This means a wonderful promotional opportunity," Aczarraga says.

A three-hour edit of each act's rehearsals will be accessible through lelelatelatina.com for 30 days after an act finishes its last session, courtesy of Portalatino. Each act also will have its own site set up through the portal and will receive a DVD of final rehearsal highlights.

"We decided to do this," Esteve says, "because Madrid has too few rehearsal studios at a reasonable price and very few small venues for new groups."

Participating acts must be registered members of portalatino.com, Esteve adds. There are currently 4,000 of those, of which "60% are in Spain and 40% in Latin America," he says. Registration is free.

Esteve adds that, although Madrid's nightlife and bar scene is world-renowned, the local government has been exceedingly strict during the past 10 years when it comes to licensing live-music venues, especially small ones. Licenses are "complex and near impossible to acquire," Esteve claims.

"The last two generations of music fans [in Madrid] now have no real culture of live music apart from big concerts," he says. "This initiative is aimed at raising awareness of the rehearsal- and live-music culture [offering] a partial solution."



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Digital

Continued from page 1

technology world," EMI Music Publishing chairman/CEO Martin Bandier tells *Billboard*.

Such squabbles are nothing new in the dynamic between companies that represent artists and those that represent songwriters. Labels and publishers lock horns about money virtually every time a new configuration hits the market.

However, concerns are mounting that technological innovations and mechanisms for Internet privacy are critical to evolve, lest the industry can resolve its differences.

DIMA's Potter Says Copyright Rules Need An Update
—Page 10

This is especially true in areas like master ringtones. Fears are rising that the industry will miss the most profitable window for ringer sales if it does not start aggressively distributing product before more advanced mobile music experiences, like full-song playback, enter the mainstream in the next few years.

"There has to be deals, or there's going to be no business at all," one leading technology executive at a major label warns.

Publishers agree—at least in principle.

We are looking at what is potentially the greatest opportunity the music and wireless industries have faced in years, and it's imperative that we not let it pass us by while we're fighting amongst ourselves," Warner/

Chappell Music chairman/CEO Les Bider said in a keynote address Nov. 18 at Consect's MobileMusicCon conference in Miami.

In an effort to avoid that pitfall, companies like Warner Music Group are developing formal collaborations between their recorded-music divisions and publishing houses on master ringtones and ringbacks. The WMG deal has led to the release of more than 2,000 tracks for ringback distribution through such carriers as Verizon and T-Mobile (see story, page 6).

EMI Music Publishing is also said to be exploring more extensive ringtone-related licensing opportunities, though nothing has been announced.

But by and large, acknowledgment of the high-stakes nature of the only thing labels and publishers can find common ground on in the debate over business models for new technology.

The situation highlights a fundamental challenge the music business faces in responding to new technology opportunities. "There's a general lack of clarity on digital transmission rights, and because of that all the parties are trying to get as much money as possible for themselves," says Keith Bernstein, CEO of the Royalty Reference, a California-based independent music royalty administration organization.

The assertion by publishers that the new formats and distribution channels in question are not bound by the same compulsory mechanical licensing rate that governs their CD and digital download responses represents the major negotiating rift between the two sides.

Publishers have long been frustrated by the economic limitations of the

congressionally regulated statutory rate for licensed content. The rise of new digital formats has presented an opportunity for them to expand their licensing power with richer percentage-of-revenue deals.

Nowhere has this been more evident than in the monophonic and polyphonic ringtone business, where publishers are earning between 10% and 15% on every ringtone sold. With ringtones going for \$1–\$2, this is a significant, if more favorable arrangement than the statutory 8 cents they col-



BANDIER: "WE WANT OUR FAIR SHARE"

lect on sales of full songs.

Nowhere are the differences between labels and publishers more stark than in the negotiations over master ringtones.

Some labels contend that publishers should be paid at a standard mechanical rate on master ringtone sales since the format is derived from the master recording.

Tastein lies the rub. Publishers are not interested in moving backward on ringtone revenue—especially when mobile carriers are fetching upwards of \$3 per master ringtone

and splitting roughly half the profits with the labels.

As Jody Gerome, EMI Music Publishing executive VP of creative, noted Dec. 1 at the Music 2.0 conference in Los Angeles, "With masterpieces the consumer is getting more, and we should be compensated more as well."

MORE FORMATS DEBATED

Publishers' reluctance to be relegated to the statutory rate is not limited to master ringtones.

Similar conversations are occurring during negotiations about ringbacks—which have a similar economic structure to master ringtones—and formats with "second sessions" like copy-protected CDs and the DualDisc format, which let the top of the audio, carry additional versions of the music for transfer to computers or portable devices or for playback via advanced audio formats like DVD-Audio.

In the case of new physical formats, publishers are said to want a mechanical rate closer to statutory and a half per track to account for second sessions, publishing sources say. Meanwhile, in subscription-based digital music and video services ranging from on-demand song streaming to video on demand, publishers are said to be seeking as much as 16% of revenue.

"We're going to have to make this as an opportunity to ensure that a lot of these new uses don't fall into the stat.-rate category," Bernstein says.

In video-related formats like the DualDisc and in VOD services, there is also the matter of establishing standardized licensing rates. Labels want standard rates set so they can cut catalog deals to supply new VOD services with content. However, publishers currently negotiate those types of deals

on a case-by-case basis.

Despite the frustrations, labels and publishers are showing small signs of progress in the master ringtone debate. Warner/Chappell, stressing the need for "short-term agreements that give technology companies the latitude they need to test drive a variety of economic models and consumer offerings," says its new alliance with WMG proves that deals between labels and publishers are possible. (Billboard described WMG's intentions to have a piece in the Nov. 27 issue of *Billboard*.)

But whether the WMG plan will provide a blueprint for others in the industry remains to be seen, publishers say. "Terms of the deal were not disclosed. And its scope is narrow; it is limited to licensing any new contracts with both companies who have controlled composition clauses."

Windswept Publishing president Evan Medow says the real challenge is getting companies not controlled by the same corporate parent to work together.

"My guess is what will end up happening is that a lot of short-term deals will be made," he says. "The fear is that they'll become precedent-setting, and that's really the issue holding them up right now."

Still, executives say such pacts have the potential to get labels and publishers moving in the right direction.

"A few companies need to take the plunge," says Peter Brodsky, VP of legal and business affairs for BMG Music Publishing. "If some individual agreements do form, I think that would be a significant way for a lot more deals to happen."

Additional reporting by Antony Bruno in Los Angeles.

T-Mobile

Continued from page 6

as much as 500 tracks in several categories is country rock, classical, dance, club, seasonal, hip-hop/rap, alternative and pop.

Caller Tones is not dependent on the use of a specific type of handset and therefore is accessible to almost all of T-Mobile's subscriber base.

David Dorn, senior VP of new media for Warner Strategic Marketing, cites ease of use as a highlight of the service.

"The customer we're trying to get is the older customer who's afraid of getting through their phones," he says.

However, participating labels caution that the ringback concept requires significant customer education.

"Several things need to be done, and education is one of them, but viral communication is going to get the word out there," Dorn says.

"It is a little confusing because you're not sure if you're on hold or getting an answering machine," says Amanda Marks, senior VP of business development for Universal Music Clubs. Universal is participating in only the T-Mobile rollout, but ultimately

expects to be "involved in every service that's launching."

"Ringback tones are naturally viral," says Michael Gallelli, director of content acquisitions for T-Mobile. "If you're using a ringback tone service and your phone is called 50 times, that's potentially 50 more people are hearing the service and learning what it is."

T-Mobile is also offering Bonus Tunes, special titles that users can access for free and are updated monthly. The first Bonus Tune is Alicia Keys' "Karma." Gallelli says T-Mobile

plans to work with its label partners to identify cross-promotional opportunities with the Bonus Tunes plan.

"The goal of Bonus Tunes over time is to work with the labels to earmark developing artists that could resonate well with our base," Gallelli says.

Although details of the labels' plans were not revealed, it is clear that there is some contention about how revenue should be shared.

T-Mobile confirms that it shares only a portion of the per-tone charge with its label partners, not the monthly serv-

ice fee. Some labels feel they are entitled to a portion of that fee as well.

"Ringback tones are an expensive business," Gallelli says, explaining the revenue split. "It requires a large capital investment." He adds that "a good bit of work is involved" in setting up the service.

For now, the labels appear willing to compromise on fees as they test the market.

"The hope is that we can get enough people to buy enough of these over time," Dorn says.

Apple

Continued from page 6

non-U.S. users for the first time in June, when it launched iTunes in the United Kingdom, France and Germany. The U.K. version charges £0.79 (\$1.51) per track, whereas downloads cost 0.99 euros (\$1.31).

In the other two markets, an iTunes store that opened in October and services Austria, Belgium, Finland, Greece, Italy, Luxembourg, the Netherlands, Portugal and Spain also charges 0.99 euros for each download.

Sources at Apple deflect the criti-

cism, saying the cost differential of its product in Britain is relative to the expense of other consumer goods.

"The last time I looked, Britain was a really expensive place. Everything costs more than it does on the Continent," a senior U.S.-based iTunes executive says. A spokesman for Apple declined to comment.

Loudey-owned competitor On Demand Distribution contends that its client companies charge customers 0.99 euros for downloads in all 16 European markets in which it provides services, including the United Kingdom.

Which? a consumer watchdog magazine, wrote to the Office of Fair Trading earlier this year urging it to investigate iTunes for pos-

sible breaches of European competition rules.

Under European law, U.K. consumers are supposed to enjoy the same benefits of the single market as other citizens of member states, the publication noted in its letter to the government agency.

"There appears to be considerable evidence that the iTunes setup is prejudiced against the U.K. public and against the very basis of the single market," a spokesman for Which? says.

An EC spokesman confirms the body will investigate the complaint, but would not discuss a possible timetable of events. "It's not a meretricious decision to the aren't any specific deadlines," he says.

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during the past year.

Although Powell stuck to the issue of TV indecency, he made points that apply to radio. "As one deeply suspicious of government involvement in the regulation of content, I understand and often agree with those who stand up for the cherished value of

**Tuned In:
Radio**

**By Michael
mschiff**

include current FCC commissioners **Jonathan Adelstein** and **Michael Copps** hearing two hours of public comments on two subjects: local news and information, and media diversity.

In the week leading up to the event, FCC chairman **Michael Powell** made a pair of public statements that will likely help set the agenda.

During a speech at the **Practicing Law Institute's** annual conference, Powell said it could take five to seven years to reach a final settlement on media-ownership rules, according to **Reuters'** coverage of the speech.

free speech," Powell wrote.

He pointed out, however, that the FCC's role in regulating indecency "is not optional; it has been required ever since Congress first made the broadcast of obscene, indecent and profane material illegal more than 70 years ago."

That does not mean, though, that the FCC should function as the "federal bureau of indecency," Powell noted. He said his agency's job is not to monitor every broadcast that comes over the airwaves, nor is it to pre-approve programming before it airs.

The trigger for an investigation is always a complaint filed with the FCC. Critics have said the number of such complaints has been inflated in the recent past. That is a moot point, Powell claimed, remarking that the law maintains that "we must independently evaluate whether a program violates the standard, no matter whether the program in question generates a single complaint or thousands."

There was at least one barometer that Powell set out in his essay that might stop those running to file their next complaint. "Mere bad taste," he wrote, "is not actionable."

One FCC source told *Billboard* Radio Monitor's **Tony Sanders**, "That is certainly not a good message to send" to those who plan to attend the forum. Another FCC source added, "I'm not sure exactly what [Powell] means when he says that."

Among the questions raised: Will it take five to seven years to get a new set of rules out of the FCC? Or will the Appeals Court process and Congress cause that long of a delay?

Then there was the Dec. 3 opinion article Powell wrote for *The New York Times*. In it, he addressed the indecency issues that have surrounded broadcasting and his office, especially

BACK TO OLD SCHOOL: Bus drivers for the Hamilton Schools in suburban Cincinnati may listen to only one of three radio stations while driving, according to the Cincinnati Enquirer. The edict is the result of a complaint by a parent whose kindergarten-age son heard racy lyrics from a *Nelly* song and then repeated them at home. The child's bus driver was listening to top 40 *WKFS* at the time.

The winners in all of this are AC **WRRM**, oldies **WMOJ** and adult top 40 **WVMX** (which is currently playing Christmas music). Those are the three stations approved for school bus airplay by the school district.

[illegible]

Recovery

Continued from page 1

SoundScan. As of Dec. 5, year-to-date sales were just 2.6% ahead.

In fact, as widely reported, weekly unit sales have been below those of the comparable 2003 period for the last 12 weeks in a row—and this during the crucial fourth quarter. Sales for the last 12 weeks totaled 151.7 million units, vs. 165.9 million in the same period last year, a difference of 8.6%.

Some observers point out that if 2004 ends up to be slightly ahead of last year, the industry would be out of the tailspin of negative numbers it has racked up since 2000. But others say that talk of a recovery was premature. Still others feel that album unit sales are no longer relevant, and that traditional methods of measuring success have become obsolete as business models evolve.

Harold Vogel, head of Vogel Capital Management and author of "Entertainment Industry Economics," says the music industry became "too optimistic, too soon."

"The first-quarter comparisons were very easy against the year prior," he says. "Progressively, they become more difficult over the year." That's indicated by the numbers in a strong, sustained up-trend. We may be moving sideways."

The growth in the first three quarters of this year, Vogel says, can be largely attributed to a few steady sellers like Norah Jones' "Feels Like Home" (Blue Note/Universal), the No. 2 album this year, and the No. 1 album, according to Nielsen SoundScan (Usher's LaFace/Zomba set "Confessions" is No. 1, with 1.7 million).

A distribution executive adds one other factor that helped keep this year ahead of 2003. In February, a confluence of factors—the Grammy Awards, Valentine's Day and the long "President's Day" weekend—all together in the same week to produce 17.3 million sales, by far the strongest week outside the holiday selling season in the history of SoundScan. The comparable week in 2003 garnered 13.9 million sales.

"If you pull out the big releases from the beginning of the year, the triple-whammy week in February," the executive says, "I wonder if the whole year would have looked the same as last year."

Sales may also have gotten a boost early in the year from publicity of the industry's lawsuits against illegal file sharers. But Vogel says the effects "I think are waning." "I don't think downloading ever went away; I think it shifted offshore," he says. "[The litigation] had a temporary dampening effect, but I never believed it was going to reverse the tide."

CHANGE IS NEEDED

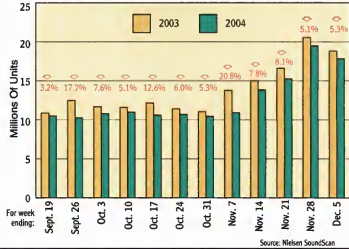
While most in the U.S. industry have been upbeat about the sales strength of the first three quarters, Universal Music & Video Distribution president Jim Urie has been more cautious.

"Why should it all of a sudden get better when nothing has changed in the music business?" he asks. "Other than iTunes, good or bad, everyone is doing business like they had. It's not going to get better without people looking at the way they do business and being willing to make changes."

National Association of Recording Merchandisers chairman Glen Ward says the biggest chal-

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U.S. Album Sales Over Last 12 Weeks



lenge facing the industry remains how to "change the model. It is something we have never addressed head-on."

Meanwhile, discretionary spending continues to "go elsewhere—to DVDs, computers, videogames and iPods," Ward says. "The problem is not just the age-old battle of continuing to develop new artists, it's making sure we get our fair share of discretionary spending. The key is the customer, and we ignore them at our peril."

Since the consumer is looking elsewhere for value, merchants are moving with them. "At retail, you are seeing a large-scale substitution of DVD for music," Newbury Comics CEO Mike Dreese says. The retailer's flagship store on Boston's Newbury Street carries upwards of 200 DVD SKUs—more than it has ever stocked for music, according to Dreese.

The shift toward DVD has to be a challenge for mall stores, he suggests. "The price-value relationship between DVDs and CDs is skewed. It's very challenging to sell full-price catalog CDs next to \$8.99 mid-priced movies."

Others are questioning the strength of the fourth-quarter release schedule and product flow.

In the latter part of this year, "some of the big records didn't perform like they were supposed to," one merchant says.

Steve Harkins, VP of music at wholesaler Baker & Taylor, agrees. "With all of the last-minute street-date changes recently, I think

it cost us business collectively."

Trans World Entertainment chairman/CEO Bob Higgins says the industry still ticks to the strength of new releases. "October was definitely affected by new releases, compared to the prior year," he says. "It's all about if the labels give us good product." Higgins singles out UMGV as doing "a great job" in delivering strong releases this quarter.

Most merchants agree that the other three majors had weaker fourth-quarter releases than in past years.

While some year-end blockbusters might not have lived up to expectations, a look at the 20 best-selling albums for the year to Dec. 5 shows a 7.8% increase compared with last year's 20 best. Overall, however, current albums are up only 1.9%.

This suggests that while shoppers are still going into stores for hit albums, they are not picking up other titles while they are there. Also, while chains and independent merchants are down 1.9% and 7.3%, respectively, the mass-merchant sector is up 9.5% year-to-date.

Mass merchants are mostly dependent on hits and often do not carry deep catalog or current albums that are on the lower rungs of The Billboard 200 and beyond—the categories that are showing the weakest sales gains.

But analysis of album sales and release schedules misses the point, according to some forward-looking thinkers. In the long run,

some say, new business models and marketing alliances—not traditional album sales—will drive revenue for the music industry.

"The statistics have become largely irrelevant," says Ken Hertz, senior partner at law firm Goldring, Hertz, Lichtenstein & Haft. "The industry has undergone fundamental changes; people are consuming music in all kinds of new ways. I don't know what comparing year to year is as important as looking at new business evolution."

Already, digital track sales this year are approaching 120 million. When that configuration is added to total overall unit sales, the U.S. industry has achieved total sales of 709.6 million this year, up 19.5% from last year's 593.7 million.

But instead of counting units, Hertz says, the business should be examining how much consumers are spending on music—not just on albums—and measuring success based on income from such factors as ticket sales, radio revenue, merchandising, licensing, sponsorships and endorsements.

"I just think the metrics themselves are irrelevant now," Hertz says. "Record companies are finally reacting in positive ways to make money off music instead of just off records. That's a fundamental shift in thinking."

Vogel also believes that album sales will be increasingly irrelevant. "The value of the mentality is shifting to digital playback and downloading," he says. "The whole other concept is diminished and is going to fade over time even more."

As for the last 12 weeks, the sales slowdown could be nothing more than a reflection of holiday season lull. "The volume of the numbers are going to fluctuate dramatically as the industry finds its way in this new economy," Hertz says.

Some also ask how one can look at the softness in music without extrapolating to the U.S. economy in general.

"I don't think anyone is giving credit to looking at the economy," one senior retail executive says. "I don't think Los Angeles or New York knows what Joe Six Pack in the rest of the country is going through. He is struggling to buy food and gasoline and pay rent."

Vogel agrees. "Over the last few months, [consumers] are paying more of a percentage of their income to gasoline than maybe a year ago," he says. "So that might have been the extra album they were going to buy."

As Super D VHP Tatterfield says, "Considering that the dollar is down and interest rates are climbing, it's a pretty good feat if we finish the year even."

Shooting

Continued from page 8

Contacted the morning of Dec. 9, Alosa talent broker Rick Caulea told *Billboard* that police were still at the scene and conducting interviews.

One of metal's top guitarists, Darrell, 38, and Vinnie formed Pantera in Texas in the early '80s. The band put out several albums on a small independent label before signing with EastWest.

Pantera's 1990 major-label debut, "Cowboys From Hell," put the band on the map nationally, and 1992's "Vulgar Display of Power"—considered by many to be the definitive Pantera album—cemented its status as one of metal's premier acts. The band put out a massive cult following and its third release, "Far Beyond Driven," debuted at No. 1 on The Billboard 200 in 1994. Pantera garnered two Grammy Award nominations for best metal performance, in 1995 for "I'm

Broken" and in 2001 for "Revolution Is My Name." The band's last album was 2000's "Reinventing the Steel."

After Pantera officially disbanded in 2003, Darrell and Vinnie formed Damageplan. Its debut single, "Save Me," peaked at No. 12 on the Billboard Radio Monitor active rock chart, while follow-up "Pride" reached No. 27.

Walter O'Brien was Pantera's manager from 1989 until after the split. Addressing reports that Pantera's breakup may have incited the killer, O'Brien tells *Billboard*, "To do something like this for a reason like that is too horrifying to even imagine."

O'Brien admits that the breakup was easy for the band members or fans. "The fans didn't take it so well. They were upset, and that really came down to some of the members of the band fanatical over the flames." The singer (Phil Anselmo) caused a real division in the band, and fans picked up on that and chose sides."

Drowning Pool issued a statement through its label, Wind-Up Records. "Dimebag Darrell was

the epitome of rock'n'roll. He wasn't just a player that all guitarists aspired to be... but the genuine article and a true friend. Darrell inspired our lives and how we carried ourselves not just as musicians but as people."

"I don't know a single person who didn't love the music Dime created," Chimaira vocalist Mark Hunter says. "I am so thankful for all of the music he gave us, and I am truly upset about this. I immediately broke into tears when I heard the confirmation. Dime's music gave me so much to live for when I was younger, and he truly changed the face of metal with his unique style of guitar playing."

"There isn't a metal band that hasn't borrowed a riff or three from him," Hunter continues. "My heart goes out to the Abbott family, their friends and all the fans that had to witness this tragedy in Columbus, Ohio."

O'Brien adds that Abbott "would do anything he could to make people laugh and have a good time, even if it meant being dragged off to jail a couple of times. He only wanted to make people happy."



Courtesy of Universal U.S.

Charts

SALES / AIRPLAY / TRENDS / ANALYSIS

Busy As A Jay-Z

Jay-Z proves to be busier in his self-proclaimed retirement than most recording artists are during their active careers. In the same week his appointment as president of Def Jam Recordings was announced (see story, page 5), Jay-Z's collaboration with Linkin Park gives the rapper his second No. 1 on The Billboard 200 in six weeks.



The set with Linkin Park, "MTV Presents Ultimate Mash-Ups: Collision Course," rings a healthy 368,000 in its first week. That's 71% more than the start for "Unfinished Business" (215,000 copies), his leftovers set with R. Kelly, which also bowed at No. 1 just as their tour together fell apart. That title now stands at No. 112.

Linkin Park's "Meteora," which bowed at No. 1 in April 2003 with an opener of 810,500 units, banged in this week at No. 88. Last issue marked the first time in 88 chart weeks that it had ranked lower than No. 77.

This outing with Linkin Park cooks up a higher start than "Unfinished," even though the lead track has garnered relatively modest airplay at radio. "Numb/Encore" drew 21.6 million in audience from a range of 200 stations that included modern rock, R&B/hip-hop and top 40 formats. While a lot of artists would be thrilled to receive that much radio attention from such a broad range of formats, both Jay-Z and Linkin Park typically draw bigger numbers.

Then again, the first letters in this album's title are MTV. Exposure from the show that spawned this album makes up for the cool reception accorded at many of the artists' core-format stations.

Over the Counter

By Geoff Mayfield
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HISTORY REPEATED: When first "American Idol" champ Kelly Clarkson hit stores in April of last year, first-day numbers suggested that her debut album, "Thankful," would lose out to "The New Breed," the DVD/CD combo by 50 Cent. However, that tracking week ended with Easter's traffic, and a strong finish by Clarkson found her overtaking the rapper by a score of 297,000 to 246,000.

Although her new "Breakaway" does not keep pace with the Jay-Z/Linkin Park collaboration or runner-up U2 (No. 2, 288,000, down 65%), she found enough horsepower to overtake Nas, whose "Street's Disciple" had a faster start when it arrived in stores Nov. 30.

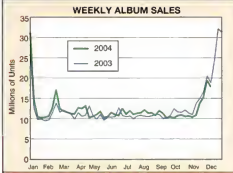
Just as her first album caught 50 Cent, Clarkson, who looked like she might also trail T.I. this time, ran past both rappers.

Chart watchers predicted Nas would start in the range of 240,000-250,000; T.I.'s "Urban Legend" and Clarkson were both

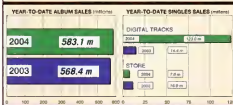
(Continued on page 52)

Market Watch

A Weekly National Music Sales Report



WEEKLY UNIT SALES			
	Albums	Store Singles	Digital Tracks
This Week	17,846,000	101,000	3,508,000
Last Week	19,504,000	99,000	3,647,000
Change	-8.5%	-2.0%	-3.8%
This Week 2003	18,848,000	177,000	1,224,000
Change	-5.3%	-42.9%	-186.6%



YEAR-TO-DATE OVERALL UNIT SALES			
	2003	2004	Change
Total	593,706,000	709,588,000	-19.5%
Albums	568,403,000	583,176,000	-2.6%
Store Singles	10,900,000	6,958,000	-36.2%
Digital Tracks	14,403,000	123,012,000	-754.1%

YEAR-TO-DATE SALES BY ALBUM FORMAT			
	2003	2004	Change
CD	550,261,000	573,341,000	-4.2%
Cassette	16,469,000	8,331,000	-49.4%
Other	1,673,000	1,454,000	-13.1%



YEAR-TO-DATE SALES BY ALBUM CATEGORY			
	2003	2004	Change
Current	365,948,000	372,897,000	-1.9%
Catalog	202,455,000	210,229,000	-3.8%
Deep Catalog	144,278,000	145,352,000	-0.7%

For week ending 12/04. *Excludes digital-only sales. **Includes digital-only sales and track sales. ***Includes digital-only sales and track sales.

Ray Keeps Charting

When the duets album "Genius Loves Company" (Hearn-Concord) made its debut on The Billboard 200, it was the first Ray Charles CD to appear on the survey in 11 years. Seven weeks later, the soundtrack to the movie "Ray" (WGN Soundtracks/Atlantic/Rhino) cracked the big chart.

Now, a scant three months after "Genius Loves Company" the third Charles CD to enter this chart in 2004 opens at No. 121. "Ray Charles Celebrates a Gospel Christmas With the Voices of Jubilation" (Urban Works/Madacy) is also on Top Gospel Albums, slipping 2-3.

"Gospel Christmas" is the 41st album by Charles to appear on The Billboard 200 and the third since his death on June 10.

The Georgia-born singer made his debut the week of Feb. 15, 1960, with "The Genius of Ray Charles" and had two more albums released that year. In 1961, seven Charles albums entered the chart. Four albums debuted in 1962. While there were many years when two Charles albums bowed on the tally, 2004 is the first year since 1962 to see at least three fresh titles from the legendary artist.

SWEET LITTLE 16: The debut of Kelly Clarkson's "Breakaway" (RCA) at No. 10 on The Billboard 200 raises two questions: Will contestants from the "American Idol" TV series have staying power? And will the franchise continue to have an impact on the Billboard charts?

Chart Beat

By Fred Bronson
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As the show's first winner, Clarkson has the longest track record of any "Idol" competitor. It has been more than two years since she made Billboard Hot 100 debut with "A Moment Like This." Her first album "Thankful" debuted at No. 1 the week of May 3, 2003. Now, two years and three months since Clarkson claimed the title of "American Idol," her career remains in overdrive.


As for the series' continuing impact, "Breakaway" is the 16th album by an "Idol" singer to debut on The Billboard 200. That includes Clarkson's two CDs, two each by Ruben Studdard and Clay Aiken and one apiece from Justin Guarini, Kimberley Locke, Josh Gracin, Tamara Gray, Fantasia and William Hung, plus four albums by other finalists. Clarkson's "Blue Skies" (RCA) will become the 17th "Idol" album to appear on The Billboard 200.

HOW LONG: Sharp-eyed reader Todd Abrams of Los Angeles noticed that for two weeks running, no song has been on The Billboard Hot 100 for 30 weeks or more. It is the first time since February 2003 that there hasn't been at least one tune with a chart life of 30 weeks or more on the list.

On the chart dated Feb. 23, 2003, the longest-running song was "Don't Mess With My Man" by Nivea featuring Brian and Brandon Casey, in its 29th week of a 36-week chart run.

Just two weeks ago, there were four songs on the Hot 100 with runs of at least 30 weeks. The longest-running hit was Maroon 5's "This Love" at 43 weeks. This issue, the longevity chart is "Diana" by Alicia Keys featuring Tony! Toni! Toné! at a mere 27 weeks.



Sales data compiled by  Nielsen SoundScan


[illegible]

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	THIS WEEK	LAST WEEK	WEEKS ON CHART
107	115	97	BLAKE SHELTON	Blake Shelton's Barn & Grill	20	151	159	46	ALAN JACKSON	ALAN JACKSON	1	1	ALAN JACKSON	ALAN JACKSON	1	1	ALAN JACKSON
108	91	77	YOUNG BUCK	Straight Outta Cellville	3	152	172	38	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1	VARIOUS ARTISTS
109	104	35	THE BEATLES	The Capitol Albums Vol. 1	35	153	NEW	1	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1	VARIOUS ARTISTS
110	77	65	QUEEN LATIFAH	The Queen Queens Album	16	154	114	13	ANITA BAKER	ANITA BAKER	1	1	ANITA BAKER	ANITA BAKER	1	1	ANITA BAKER
111	105	107	TOBY KETH	Shuck's Y'all	13	155	143	42	MAROONS	MAROONS	1	1	MAROONS	MAROONS	1	1	MAROONS
112	96	90	SARA EVANS	Restless	20	156	107	—	SARAH MCCLACHLAN	SARAH MCCLACHLAN	1	1	SARAH MCCLACHLAN	SARAH MCCLACHLAN	1	1	SARAH MCCLACHLAN
113	119	110	EVANESCENCE	Fallen	3	157	93	—	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1	VARIOUS ARTISTS
114	110	106	MARTINA MCBRIDE	Martina	7	158	155	141	THREE DAYS GRACE	THREE DAYS GRACE	1	1	THREE DAYS GRACE	THREE DAYS GRACE	1	1	THREE DAYS GRACE
115	90	101	RELIENT K	MNHNM	15	159	146	120	THE USED	THE USED	1	1	THE USED	THE USED	1	1	THE USED
116	120	93	MARILYN MANSON	Lost We Forget: The Best Of	9	160	8	VARIOUS ARTISTS	A Windmill Hill Christmas: I'll Be Home For Christmas	A Windmill Hill Christmas: I'll Be Home For Christmas	1	1	VARIOUS ARTISTS	A Windmill Hill Christmas: I'll Be Home For Christmas	1	1	VARIOUS ARTISTS
117	130	158	JESSE MCCARTNEY	Beautiful Soul	50	161	100	96	ANITA BAKER	ANITA BAKER	1	1	ANITA BAKER	ANITA BAKER	1	1	ANITA BAKER
118	67	63	R. KELLY & JAY-Z	Unfinished Business	1	162	71	—	RAVEN-SYMONNE	RAVEN-SYMONNE	1	1	RAVEN-SYMONNE	RAVEN-SYMONNE	1	1	RAVEN-SYMONNE
119	142	149	KIDZ BOP KIDS	Kidz Bop 6	23	163	131	38	SOUNDTRACK	SOUNDTRACK	1	1	SOUNDTRACK	SOUNDTRACK	1	1	SOUNDTRACK
120	114	92	CHEVELLE	This Type Of Thinking (Could Do Us In)	8	164	140	156	TOBYMAC	TOBYMAC	1	1	TOBYMAC	TOBYMAC	1	1	TOBYMAC
121	141	121	DEAN MARTIN	Dino: The Essential Dean Martin	28	165	141	172	TONY BENNETT	TONY BENNETT	1	1	TONY BENNETT	TONY BENNETT	1	1	TONY BENNETT
122	101	86	LL COOL J	The Definition	4	166	170	151	SHINEDOWN	SHINEDOWN	1	1	SHINEDOWN	SHINEDOWN	1	1	SHINEDOWN
123	94	39	NEW EDITION	One Love	12	167	147	104	MOS DEF	MOS DEF	1	1	MOS DEF	MOS DEF	1	1	MOS DEF
124	126	137	GLAVIN DEGRAW	Cherish - Stripped	56	168	111	179	LENNY KRAVITZ	LENNY KRAVITZ	1	1	LENNY KRAVITZ	LENNY KRAVITZ	1	1	LENNY KRAVITZ
125	117	118	MY CHEMICAL ROMANCE	Three Cheers For Sweet Revenge	99	169	152	157	SEETHER	SEETHER	1	1	SEETHER	SEETHER	1	1	SEETHER
126	120	104	ACESETTER	Silver & Gold	120	171	162	123	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1	VARIOUS ARTISTS
127	NEW	1	RAY CHARLES	Ray Charles Celebrates A Gospel Christmas With The Voices Of Jubilation	121	172	176	157	AKON	AKON	1	1	AKON	AKON	1	1	AKON
128	123	124	CROSSFADE	Crossfade	109	173	163	116	JOHN LENNON	JOHN LENNON	1	1	JOHN LENNON	JOHN LENNON	1	1	JOHN LENNON
129	167	174	CHABAN	Chris Isaak Christmas	123	174	NEW	—	SIMON & GARFUNKEL	SIMON & GARFUNKEL	1	1	SIMON & GARFUNKEL	SIMON & GARFUNKEL	1	1	SIMON & GARFUNKEL
130	124	126	SOUNDTRACK	The Princess Diaries 2: Royal Engagement	15	175	151	53	BON JOVI	BON JOVI	1	1	BON JOVI	BON JOVI	1	1	BON JOVI
131	127	137	PAPA ROACH	Getting Away With Murder	17	176	164	135	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1	VARIOUS ARTISTS
132	127	128	BOWLING FOR SOUP	A Heavens You Don't Deserve	37	177	116	164	STEVEN CURTIS CHAPMAN	STEVEN CURTIS CHAPMAN	1	1	STEVEN CURTIS CHAPMAN	STEVEN CURTIS CHAPMAN	1	1	STEVEN CURTIS CHAPMAN
133	98	45	JEREMY CAMP	Restaved	45	178	166	132	SOUNDTRACK	SOUNDTRACK	1	1	SOUNDTRACK	SOUNDTRACK	1	1	SOUNDTRACK
134	122	109	JOSS STONE	Mind Body & Soul	11	179	149	47	NEWSBOYS	NEWSBOYS	1	1	NEWSBOYS	NEWSBOYS	1	1	NEWSBOYS
135	130	134	LONESTAR	Let's Be Us Again	14	180	125	—	SOUNDTRACK	SOUNDTRACK	1	1	SOUNDTRACK	SOUNDTRACK	1	1	SOUNDTRACK
136	112	105	SUM 41	Chuck	10	181	181	160	NICKELBACK	NICKELBACK	1	1	NICKELBACK	NICKELBACK	1	1	NICKELBACK
137	129	159	FRANZ FERDINAND	Franz Ferdinand	32	182	169	47	DIKES BENTLEY	DIKES BENTLEY	1	1	DIKES BENTLEY	DIKES BENTLEY	1	1	DIKES BENTLEY
138	109	82	YING YANG TINGS	My Brother & Me	12	183	186	166	JET	JET	1	1	JET	JET	1	1	JET
139	145	178	HILARY DUFF	Metamorphosis	1	184	—	—	SOUNDTRACK	SOUNDTRACK	1	1	SOUNDTRACK	SOUNDTRACK	1	1	SOUNDTRACK
140	195	176	VARIOUS ARTISTS	Have A Fun Christmas	134	185	176	166	TERMI CLARK	TERMI CLARK	1	1	TERMI CLARK	TERMI CLARK	1	1	TERMI CLARK
141	139	113	LL WAYNE	The Carter	5	187	167	123	SNOW PATROL	SNOW PATROL	1	1	SNOW PATROL	SNOW PATROL	1	1	SNOW PATROL
142	107	87	KEANE	Hopes And Fears	53	188	183	150	BRIAN WILSON	BRIAN WILSON	1	1	BRIAN WILSON	BRIAN WILSON	1	1	BRIAN WILSON
143	143	141	SOUNDTRACK	A Cadenza Story	9	189	160	133	R. KELLY	R. KELLY	1	1	R. KELLY	R. KELLY	1	1	R. KELLY
144	123	111	MODEST MOUSE	Good News For People Who Love Bad News	6	190	167	123	DADDY YANKEE	DADDY YANKEE	1	1	DADDY YANKEE	DADDY YANKEE	1	1	DADDY YANKEE
145	144	129	HOOKESTANK	The Release	3	191	167	123	BARRY MANILOW	BARRY MANILOW	1	1	BARRY MANILOW	BARRY MANILOW	1	1	BARRY MANILOW
146	72	77	BEYONCE	Destiny Fulfilled	1	192	180	—	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1	VARIOUS ARTISTS
147	150	122	JILL SCOTT	Beautifully Human: Words And Sounds Vol. 2	3	193	196	172	SHERYL CROW	SHERYL CROW	1	1	SHERYL CROW	SHERYL CROW	1	1	SHERYL CROW
148	146	131	CASTING CROWNS	Casting Crowns	59	194	173	188	TAKING BACK SUNDAY	TAKING BACK SUNDAY	1	1	TAKING BACK SUNDAY	TAKING BACK SUNDAY	1	1	TAKING BACK SUNDAY
149	153	130	THE BEACH BOYS	The Very Best Of The Beach Boys: Sounds Of Summer	16	195	173	188	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1	VARIOUS ARTISTS
150	126	146	ANTHONY HAMILTON	Come From Where I'm From	33	196	179	—	SOUNDTRACK	SOUNDTRACK	1	1	SOUNDTRACK	SOUNDTRACK	1	1	SOUNDTRACK
151	124	127	THE ROLLING STONES	The Best Of The Rolling Stones: Jump Back '71-'83	30	197	189	182	SOUNDTRACK	SOUNDTRACK	1	1	SOUNDTRACK	SOUNDTRACK	1	1	SOUNDTRACK
152	121	—	ROBERT DOWNEY, JR.	The Future	121	198	187	161	SOUNDTRACK	SOUNDTRACK	1	1	SOUNDTRACK	SOUNDTRACK	1	1	SOUNDTRACK
153	114	79	LUIS MIGUEL	Mexico En La Piel	37	199	182	165	SLIPKNOT	SLIPKNOT	1	1	SLIPKNOT	SLIPKNOT	1	1	SLIPKNOT
154	156	—	SOUNDTRACK	The Cheaters Girls (EP)	3	200	200	197	RANDY TRAVIS	RANDY TRAVIS	1	1	RANDY TRAVIS	RANDY TRAVIS	1	1	RANDY TRAVIS
155	194	—	VARIOUS ARTISTS	Ultimate Christmas 2	150												

• Artists with the greatest number of albums on the chart. ¹ Includes the album "The Best of the Beatles" (1968) and "The Beatles' Greatest Hits" (1968). ² Includes the album "The Beatles' Greatest Hits" (1968) and "The Beatles' Greatest Hits" (1968). ³ Includes the album "The Beatles' Greatest Hits" (1968) and "The Beatles' Greatest Hits" (1968). ⁴ Includes the album "The Beatles' Greatest Hits" (1968) and "The Beatles' Greatest Hits" (1968). ⁵ Includes the album "The Beatles' Greatest Hits" (1968) and "The Beatles' Greatest Hits" (1968). ⁶ Includes the album "The Beatles' Greatest Hits" (1968) and "The Beatles' Greatest Hits" (1968). ⁷ Includes the album "The Beatles' Greatest Hits" (1968) and "The Beatles' Greatest Hits" (1968). ⁸ Includes the album "The Beatles' Greatest Hits" (1968) and "The Beatles' Greatest Hits" (1968). ⁹ Includes the album "The Beatles' Greatest Hits" (1968) and "The Beatles' Greatest Hits" (1968). ¹⁰ Includes the album "The Beatles' Greatest Hits" (1968) and 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THIS WEEK		LAST WEEK		Basic data compiled by Nielsen Soundscan		Nielsen Soundscan	
		ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION
1	1	ERIC THOROGOOD & THE DESTROYERS	"101" NUMBER 1	13	1	13	1
2	2	GEORGE CLAPTON	"101" NUMBER 1	13	1	13	1
3	3	MAE AND MR. JOHNSON	"101" NUMBER 1	13	1	13	1
4	4	AEROSMITH	"101" NUMBER 1	13	1	13	1
5	5	SUSAN TEDESCHI	"101" NUMBER 1	13	1	13	1
6	6	KEE' MO'	"101" NUMBER 1	13	1	13	1
7	7	NORTH MISSISSIPPI ALLSTARS	"101" NUMBER 1	13	1	13	1
8	8	STEVE RAY WAGMAN AND DOUGLE TROUBLE	"101" NUMBER 1	13	1	13	1
9	9	MARYVIN SEASE	"101" NUMBER 1	13	1	13	1
10	10	ETTA JAMES	"101" NUMBER 1	13	1	13	1
11	11	MAVIS STAPLES	"101" NUMBER 1	13	1	13	1
12	12	SOUNDTRACK	"101" NUMBER 1	13	1	13	1
13	13	VARIOUS ARTISTS	"101" NUMBER 1	13	1	13	1
14	14	KELLEY HUNT	"101" NUMBER 1	13	1	13	1
15	15	THEODORE SAELEY	"101" NUMBER 1	13	1	13	1

WEEK	LAST WEEK	ARTIST	WARRANT / NUMBER (DISTRIBUTING LABEL)	NIelsen SoundScan	Title
1	1	SKINDRED	NUMBER 1	6 Weeks At Number 1	 Babylon
2	3	VARIOUS ARTISTS	NUMBER 1	Lynyrd Skynyrd Presents The Mission 4: The Take Over	
3	4	SOUNDTRACK	NUMBER 1	50 First Dates	
4	2	KEVIN LYTTLE	NUMBER 1	Kevin Lyttle	
5	5	IVY QUEEN	NUMBER 1	Real	
6	6	DJ NELSON	NUMBER 1	Flow La Discoteca	
7	7	DON OMAR	NUMBER 1	The Last Don Live Vol. 1	
8	12	MOSA	NUMBER 1	Damelo	
9	10	DON OMAR	NUMBER 1	The Last Don	
10	11	BOB MARLEY	NUMBER 1	The Best Of Bob Marley	
11	9	BENIE MAN	NUMBER 1	Back To Basics	
12	8	VARIOUS ARTISTS	NUMBER 1	Reggaeton 2005	
13	10	VARIOUS ARTISTS	NUMBER 1	Strictly The Best 32	
14	13	VARIOUS ARTISTS	NUMBER 1	Pregame Gold 2004	
15	15	NORIEGA	NUMBER 1	Contra La Corriente	

LAST WEEK		THIS WEEK		ARTIST * (ARTIST & NUMBER OF DISTRIBUTING LABEL)		SONS * (SONS & NUMBER OF DISTRIBUTING LABEL)	
				Nielsen SoundScan			
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LAST WEEK		THIS WEEK		Singles data compiled by Nielsen SoundScan		Nielsen SoundScan		Total	
ARTIST				WEEKS ON CHART		PEAK POSITION		WEEKS ON CHART	
1	1	CLAY AIKEN	ALBUM (NEW RELEASE)	1	1	1	1	1	1
2	2	SWITCHFOOT	ALBUM (NEW RELEASE)	2	2	2	2	2	2
3	3	VARIOUS ARTISTS	ALBUM (NEW RELEASE)	3	3	3	3	3	3
4	4	VARIOUS ARTISTS	ALBUM (NEW RELEASE)	4	4	4	4	4	4
5	5	MICHAEL W. SMITH	ALBUM (NEW RELEASE)	5	5	5	5	5	5
6	6	RELENT K	ALBUM (NEW RELEASE)	6	6	6	6	6	6
7	7	JEREMY CAMP	ALBUM (NEW RELEASE)	7	7	7	7	7	7
8	8	CASTING CROWNS	ALBUM (NEW RELEASE)	8	8	8	8	8	8
9	9	TOBYKAT	ALBUM (NEW RELEASE)	9	9	9	9	9	9
10	10	STEVEN CRIST CHAPMAN	ALBUM (NEW RELEASE)	10	10	10	10	10	10
11	11	NEWSBOYS	ALBUM (NEW RELEASE)	11	11	11	11	11	11
12	12	RANDY TRAVIS	ALBUM (NEW RELEASE)	12	12	12	12	12	12
13	13	AMY GRANT	ALBUM (NEW RELEASE)	13	13	13	13	13	13
14	14	MICHAEL W. SMITH	ALBUM (NEW RELEASE)	14	14	14	14	14	14
15	15	THIRD DAY	ALBUM (NEW RELEASE)	15	15	15	15	15	15
16	16	CHRIS TOMLIN	ALBUM (NEW RELEASE)	16	16	16	16	16	16
17	17	MICKEY T	ALBUM (NEW RELEASE)	17	17	17	17	17	17
18	18	POINT OF GRACE	ALBUM (NEW RELEASE)	18	18	18	18	18	18
19	19	JUMPS	ALBUM (NEW RELEASE)	19	19	19	19	19	19
20	20	VARIOUS ARTISTS	ALBUM (NEW RELEASE)	20	20	20	20	20	20
21	21	SMOKIN' HOTPUP	ALBUM (NEW RELEASE)	21	21	21	21	21	21
22	22	JEREMY CAMP	ALBUM (NEW RELEASE)	22	22	22	22	22	22
23	23	VARIOUS ARTISTS	ALBUM (NEW RELEASE)	23	23	23	23	23	23

26	MARK LOWRY	GRAND VOICES SOUTHERN MUSIC GROUP	Don't You Know?	Barb Rogers
31	BARB ROGERS	THE MCKINNON TABERNACLE CHORUS	Mary, Child of Joy	Barb Rogers
25	THE MCKINNON TABERNACLE CHORUS	WISDOM: INTRINSIC KNOWLEDGE THAT DOES	My Child of Joy	Barb Rogers
25	THIRD DAY	CHRISTIAN MUSIC CENTER	Lead Me	Wendy Wilson
26	LONDON PHILHARMONIC ORCHESTRA	NATIONAL SPECIAL PROJECTS MUSIC AND GIFT CERTIFICATE	Thomas Kinkade: Handel's Messiah	Thomas Kinkade
26	ELVIS PRESLEY	THE ELVIS PRESLEY CENTER	Swing, Little Lady	Wendy Wilson
26	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	ELVIS PRESLEY CENTER PRESIDENT	Passes The Fair Again	Wendy Wilson
39	VARIOUS ARTISTS	CHRISTIAN RECORDING INDUSTRIES CO.	WOW Worship (Live)	Wendy Wilson
32	CASTING STOWNS	ELVIS PRESLEY CENTER PRESIDENT	Love From Me	Wendy Wilson
32	SWITCHFOOT	THE ELVIS PRESLEY CENTER PRESIDENT	The Early Years: 1992-2000	Wendy Wilson
32	RELENT K	ELVIS PRESLEY CENTER PRESIDENT	Two Licks Don't Make A Right, But Three Do	Wendy Wilson
32	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	ELVIS PRESLEY CENTER PRESIDENT	Johnny: In The Sky	Wendy Wilson
34	PHILLIPS, CRAIG AND DEAN	THE ELVIS PRESLEY CENTER PRESIDENT	Let The Workmen A-Work	Wendy Wilson

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DECEMBER 18 2004 **Billboard** HOT 100 AIRPLAY™

LAST WEEK	THIS WEEK	TITLE	ARTIST (IMP/INT/PROMO/CO)	LAST WEEK	THIS WEEK	TITLE	ARTIST (IMP/INT/PROMO/CO)	LAST WEEK	THIS WEEK	TITLE	ARTIST (IMP/INT/PROMO/CO)
1	1	Drop It Like It's Hot	Nas (IMP/INT/PROMO/CO)	24	24	Body If You	Don Omar (IMP/INT/PROMO/CO)	31	49	How Am I Goin'	Don Omar (IMP/INT/PROMO/CO)
2	2	My Boo	Nas (IMP/INT/PROMO/CO)	25	25	U Make Me Wanna	Don Omar (IMP/INT/PROMO/CO)	32	33	True	Don Omar (IMP/INT/PROMO/CO)
3	3	Let Me Love You	Nas (IMP/INT/PROMO/CO)	26	26	When U Gon' Do	Don Omar (IMP/INT/PROMO/CO)	33	34	Somebody Told Me	Don Omar (IMP/INT/PROMO/CO)
4	4	Over And Over	Nas (IMP/INT/PROMO/CO)	27	27	Just Lose It	Don Omar (IMP/INT/PROMO/CO)	34	35	When I Think About Christmas	Don Omar (IMP/INT/PROMO/CO)
5	5	1,2 Step	Nas (IMP/INT/PROMO/CO)	28	28	Some Betch	Don Omar (IMP/INT/PROMO/CO)	35	36	Numb/Encore	Don Omar (IMP/INT/PROMO/CO)
6	6	Lovers And Friends	Nas (IMP/INT/PROMO/CO)	29	29	Back When	Don Omar (IMP/INT/PROMO/CO)	36	37	Nashin' Bout Love Makes Sense	Don Omar (IMP/INT/PROMO/CO)
7	7	Love My Breath	Nas (IMP/INT/PROMO/CO)	30	30	How We Do	Don Omar (IMP/INT/PROMO/CO)	37	38	Med Da Ties	Don Omar (IMP/INT/PROMO/CO)
8	8	Wonderful	Nas (IMP/INT/PROMO/CO)	31	31	Love Back	Don Omar (IMP/INT/PROMO/CO)	38	39	Party For Two	Don Omar (IMP/INT/PROMO/CO)
9	9	Let's Go	Nas (IMP/INT/PROMO/CO)	32	32	Ecstasy	Don Omar (IMP/INT/PROMO/CO)	39	40	You're My Better Half	Don Omar (IMP/INT/PROMO/CO)
10	10	Soldier	Nas (IMP/INT/PROMO/CO)	33	33	Verlugo	Don Omar (IMP/INT/PROMO/CO)	40	41	1015	Don Omar (IMP/INT/PROMO/CO)
11	11	Breakaway	Nas (IMP/INT/PROMO/CO)	34	34	Diary	Don Omar (IMP/INT/PROMO/CO)	41	42	Nobody's Home	Don Omar (IMP/INT/PROMO/CO)
12	12	I Don't Want To Be	Nas (IMP/INT/PROMO/CO)	35	35	Bolito Baby	Don Omar (IMP/INT/PROMO/CO)	42	43	Beautiful Soul	Don Omar (IMP/INT/PROMO/CO)
13	13	Breakin'	Nas (IMP/INT/PROMO/CO)	36	36	One Two	Don Omar (IMP/INT/PROMO/CO)	43	44	Tempted To Touch	Don Omar (IMP/INT/PROMO/CO)
14	14	Brother	Nas (IMP/INT/PROMO/CO)	37	37	De The Way Down	Don Omar (IMP/INT/PROMO/CO)	44	45	Monday Morning Church	Don Omar (IMP/INT/PROMO/CO)
15	15	Oye Mi Gente	Nas (IMP/INT/PROMO/CO)	38	38	New York	Don Omar (IMP/INT/PROMO/CO)	45	46	Take Me Home	Don Omar (IMP/INT/PROMO/CO)
16	16	Goodies	Nas (IMP/INT/PROMO/CO)	39	39	De The Way Down	Don Omar (IMP/INT/PROMO/CO)	46	47	Bring On Out	Don Omar (IMP/INT/PROMO/CO)
17	17	She Will Be Loved	Nas (IMP/INT/PROMO/CO)	40	40	Nothing On But The Radio	Don Omar (IMP/INT/PROMO/CO)	47	48	Bliss The Broken Road	Don Omar (IMP/INT/PROMO/CO)
18	18	Don't You Move	Nas (IMP/INT/PROMO/CO)	41	41	The Woman With You	Don Omar (IMP/INT/PROMO/CO)	48	49	Vitamin H (Leading Us Along)	Don Omar (IMP/INT/PROMO/CO)
19	19	Charlene	Nas (IMP/INT/PROMO/CO)	42	42	My Happy Ending	Don Omar (IMP/INT/PROMO/CO)	49	50	He Gets That From Me	Don Omar (IMP/INT/PROMO/CO)
20	20	Go 2 It	Nas (IMP/INT/PROMO/CO)	43	43	Karma	Don Omar (IMP/INT/PROMO/CO)	50	51	Sides In The Bucket	Don Omar (IMP/INT/PROMO/CO)
21	21	Get Back	Nas (IMP/INT/PROMO/CO)	44	44	Daughter	Don Omar (IMP/INT/PROMO/CO)	51	52	Lady	Don Omar (IMP/INT/PROMO/CO)
22	22	Broken	Nas (IMP/INT/PROMO/CO)	45	45	Landed Of Broken Dreams	Don Omar (IMP/INT/PROMO/CO)	52	53	Let's Get It Started	Don Omar (IMP/INT/PROMO/CO)
23	23	Sherry Wana Side	Nas (IMP/INT/PROMO/CO)	46	46	Welcome To My Life	Don Omar (IMP/INT/PROMO/CO)	53	54	One U Been Gone	Don Omar (IMP/INT/PROMO/CO)
24	24	Only U	Nas (IMP/INT/PROMO/CO)	47	47	Awful, Beautiful Life	Don Omar (IMP/INT/PROMO/CO)	54	55	Karma	Don Omar (IMP/INT/PROMO/CO)
25	25	Disco Inferno	Nas (IMP/INT/PROMO/CO)	48	48	My Man	Don Omar (IMP/INT/PROMO/CO)	55	56	Come Home Soon	Don Omar (IMP/INT/PROMO/CO)
26	26	Hush	Nas (IMP/INT/PROMO/CO)	49	49			56	57		

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Which album was No. 1 the day your child was born?

What was No. 1 on The Billboard Hot 100 the week you got married?

What were the top hits the year you graduated?

DECEMBER 18 2004 **Billboard** HOT DIGITAL TRACKS™

LAST WEEK	THIS WEEK	TITLE	ARTIST (IMP/INT/PROMO/CO)	LAST WEEK	THIS WEEK	TITLE	ARTIST (IMP/INT/PROMO/CO)	LAST WEEK	THIS WEEK	TITLE	ARTIST (IMP/INT/PROMO/CO)
1	1	Drop It Like It's Hot	Nas (IMP/INT/PROMO/CO)	26	26	Rockin' Around The Christmas Tree	Michael Biehn (IMP/INT/PROMO/CO)	1	1	Love My Breath	Nas (IMP/INT/PROMO/CO)
2	2	My Boo	Nas (IMP/INT/PROMO/CO)	27	27	Over And Over (Clean Version)	Nas (IMP/INT/PROMO/CO)	2	2	Gettin' So Solo	Nas (IMP/INT/PROMO/CO)
3	3	Let Me Love You	Nas (IMP/INT/PROMO/CO)	28	28	Yeah!	Nas (IMP/INT/PROMO/CO)	3	3	Jazzin' Girl	Nas (IMP/INT/PROMO/CO)
4	4	Over And Over	Nas (IMP/INT/PROMO/CO)	29	29	Daughter	Nas (IMP/INT/PROMO/CO)	4	4	Relax Do It Christmas The Ig Dudes	Nas (IMP/INT/PROMO/CO)
5	5	1,2 Step	Nas (IMP/INT/PROMO/CO)	30	30	Let's Go	Nas (IMP/INT/PROMO/CO)	5	5	Nasty Girl	Nas (IMP/INT/PROMO/CO)
6	6	Lovers And Friends	Nas (IMP/INT/PROMO/CO)	31	31	My Prerogative	Nas (IMP/INT/PROMO/CO)	6	6	Lee	Nas (IMP/INT/PROMO/CO)
7	7	Love My Breath (Album Version)	Nas (IMP/INT/PROMO/CO)	32	32	True (Album Version)	Nas (IMP/INT/PROMO/CO)	7	7	Numb/Encore	Nas (IMP/INT/PROMO/CO)
8	8	Over And Over (Explicit Version)	Nas (IMP/INT/PROMO/CO)	33	33	Just Lose It (Clean Version)	Nas (IMP/INT/PROMO/CO)	8	8	Drop It Like It's Hot	Nas (IMP/INT/PROMO/CO)
9	9	All I Want For Christmas Is You	Nas (IMP/INT/PROMO/CO)	34	34	Only U	Nas (IMP/INT/PROMO/CO)	9	9	Dreams	Nas (IMP/INT/PROMO/CO)
10	10	What You Wantin' For?	Nas (IMP/INT/PROMO/CO)	35	35	Let's Go (Explicit Album Version)	Nas (IMP/INT/PROMO/CO)	10	10	Take It Easy (Love Nothing)	Nas (IMP/INT/PROMO/CO)
11	11	Let Me Love You (Radio Edit)	Nas (IMP/INT/PROMO/CO)	36	36	Breakaway	Nas (IMP/INT/PROMO/CO)	11	11	The Surgeon Of My S.U.V.	Nas (IMP/INT/PROMO/CO)
12	12	My Boo	Nas (IMP/INT/PROMO/CO)	37	37	Goodies	Nas (IMP/INT/PROMO/CO)	12	12	Exotic Baby	Nas (IMP/INT/PROMO/CO)
13	13	Breakin'	Nas (IMP/INT/PROMO/CO)	38	38	Felic Navidad	Nas (IMP/INT/PROMO/CO)	13	13	On the Beach (Sweet Night)	Nas (IMP/INT/PROMO/CO)
14	14	Verlugo (Album Version)	Nas (IMP/INT/PROMO/CO)	39	39	Scams Baby	Nas (IMP/INT/PROMO/CO)	14	14	I Changed My Mind	Nas (IMP/INT/PROMO/CO)
15	15	1985	Nas (IMP/INT/PROMO/CO)	40	40	Get Back	Nas (IMP/INT/PROMO/CO)	15	15	Solitaires/The Way	Nas (IMP/INT/PROMO/CO)
16	16	Since U Been Gone	Nas (IMP/INT/PROMO/CO)	41	41	My Happy Ending	Nas (IMP/INT/PROMO/CO)	16	16	Used To Love U	Nas (IMP/INT/PROMO/CO)
17	17	Somebody Told Me	Nas (IMP/INT/PROMO/CO)	42	42	Party For Two	Nas (IMP/INT/PROMO/CO)	17	17	Take My Breath Away	Nas (IMP/INT/PROMO/CO)
18	18	Let's Go (Clean Version)	Nas (IMP/INT/PROMO/CO)	43	43	A Really Jolly Christmas	Nas (IMP/INT/PROMO/CO)	18	18	Bringing The Gap	Nas (IMP/INT/PROMO/CO)
19	19	I Don't Want To Be	Nas (IMP/INT/PROMO/CO)	44	44	Baby It's You	Nas (IMP/INT/PROMO/CO)	19	19	How We Do	Nas (IMP/INT/PROMO/CO)
20	20	Let's Get It Started	Nas (IMP/INT/PROMO/CO)	45	45	The Christmas Song	Nas (IMP/INT/PROMO/CO)	20	20	1,2 Step	Nas (IMP/INT/PROMO/CO)
21	21	Welcome To My Life (Album Version)	Nas (IMP/INT/PROMO/CO)	46	46	New York	Nas (IMP/INT/PROMO/CO)	21	21	Only U	Nas (IMP/INT/PROMO/CO)
22	22	America's Most	Nas (IMP/INT/PROMO/CO)	47	47	Oye Mi Gente	Nas (IMP/INT/PROMO/CO)	22	22	Get Back	Nas (IMP/INT/PROMO/CO)
23	23	Runners	Nas (IMP/INT/PROMO/CO)	48	48	Fall To Pieces	Nas (IMP/INT/PROMO/CO)	23	23	Sherry Wana Side	Nas (IMP/INT/PROMO/CO)
24	24	Just Lose It (Explicit Version)	Nas (IMP/INT/PROMO/CO)	49	49	The Reason	Nas (IMP/INT/PROMO/CO)	24	24	Breaking The Habit	Nas (IMP/INT/PROMO/CO)
25	25	Verlugo (Single Version)	Nas (IMP/INT/PROMO/CO)	50	50	Accidentally In Love	Nas (IMP/INT/PROMO/CO)	25	25	Bring On Out	Nas (IMP/INT/PROMO/CO)

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Impala

Continued from page 5

son Graham & Jones. "Sometimes people don't make a point because they don't think that point will get anywhere. Occasionally, you have to take action in order to set a precedent, make a point or have a precedent not set."

Since it was established in 2000, Impala has steadfastly opposed attempts at consolidation among the recorded-music majors. Through its latest challenge, Impala is endeavoring to break new ground. Never before has there been an appeal of a merger approval in the entertainment sector.

"The track record of commission

clearance decisions being entirely overruled is absolutely zero," Brustles noted entertainment lawyer all Stephen Kinsella of Herbert Smith Freehills. "But then again, there haven't been many appeals. That is generally because third parties or competitors looking at these deals have gone through the analysis and said, 'Look, we haven't really got a hope.' But you would be a fool to try and prove a case, because you might say about a case, because there's always a degree of uncertainty."

In its complaint, Impala argues that the EC made a "whole series of errors of law, assessment and reasoning in relation to collective bargaining in the recorded-music market," as well as understating the impact of the merger in relation to the online and music publishing sectors.

Impala also argues that the EC erred by not fully analyzing collective dominance and by failing to examine all aspects of competitive dominance.

In 2003, third parties used a similar argument to appeal the EC's decision from the previous year to greenlight the amalgamation of electrical appliance firms Moulinex and SEB. The Court of First Instance found that the EC had not sufficiently established that the probe had resolved competition concerns in a handful of markets. The EC was forced to relaunch an in-depth inquiry into the merger's competitive impact in those territories. In the end, the court upheld the EC's decision to allow the merger.

As for the Sony BMG merger, Impala argues that the EC did not exhaust all avenues of inquiry into suggestions that further consoli-

dation among major music companies would damage European culture, consumer choice and diversity.

"The EC's decision to block the Sony BMG merger makes Europe neither logical nor comprehensible for its citizens," says Impala president Michel Lambot, who is also co-chairman of Belgium-based label and distribution company PIAS Group.

"The EU does not understand the importance of the creative class." "The result here is a merger [that is] a legal, economic, cultural and political disaster."

Fellow Impala board member Horst Weidenmueller, who is CEO of Berlin-based dance specialist KMD, says that the EC's inaction is essential to the route to trade.

"The window of market access for the indies will get smaller and

smaller," he says, "and we will all be forced to release less music and experience less" to try and keep revenue stable.

In a statement, Sony BMG replies: "The European Commission reached its decision after an in-depth, six-month investigation and diligent review process, and we are confident that the court will reaffirm their decision to clear the merger." "It is not in the public interest for an expedited hearing that would reduce the appeal procedure to nine to 12 months from the standard two years. After receiving a formal complaint, the court typically takes one to two months to decide whether to grant the hearing in a full hearing."

An EC spokesman says the body "took the decision it did because it thought it was the right decision. We shall see them in court."

P2P Study

Continued from page 8

who have not gained much traction on the music scene and use the Internet to get their work exposed.

Musicians' unions, the Nashville Songwriters Assn. International, CD Baby and networking group Just Plain Folks helped get the survey to artists through links on their Web sites.

Neither the Recording Academy nor the RMC was asked to participate. Both

have long held that illegal P2P file sharing jeopardizes their members' business. They recently filed amicus briefs with the Supreme Court to review a case involving P2P network Grokster.

Two survey results in particular raised eyebrows at the Recording Academy. One in the record-music industry.

Two-thirds of respondents said file sharing posed "a minor or no threat to them," and less than one-third said file sharing was a major threat to creative industries. And only 3% said the Internet hurt their ability to protect their creative work.

The Pew Project based its report on

a phone survey of 809 "self-identified" artists in December 2003. A second study used for the report was conducted online in spring 2004 with a sample of 2,755 musicians and songwriters recruited through e-mail notices, announcements on Web sites and fliers distributed at musicians' conferences.

UNEQUAL REPRESENTATION

Daryl Friedman, VP of advocacy for the Recording Academy, says he is happy to see the opinions expressed in the survey. But he believes many of the respondents may be entry-level musicians more eager to use the Web

for publicity.

By contrast, he points to a recent Recording Academy e-mail asking for member support for the pending Induce bill, P2P networks.

"First of all, these are dues-paying members, not a threat to their livelihood," he says. "We said, 'If you agree, send a letter to your senators.' More than 3,300 members sent letters of support. You know how many wrote back saying 'We don't agree?' Four. So I think the survey may not adequately reflect the overall music community on these issues."

Jay Rosenthal, counsel for the RAC, says the group views the study as "severely flawed, and [it] does not accurately reflect the opinions of professional recording artists."

Future of Music Coalition executive director Jerry Toner, herself an indie artist, says the point of the survey "is that people who are making music but are not making money through the existing structures are less afraid of the peer-to-peer networks than those who are."

She says there is some overlap among respondents and the survey "probably" included the views of some Recording Academy and RAC members. "It shows that not one organization can represent the complex views of the music community," she says.

Rosenthal points out that "in the future, Sony provides a disclaimer that the results are not derived from a

scientific sampling."

The disclaimer reads: "Since the data are based on a nonrandom sample, a margin of error cannot be computed, and the results are not projectable to the entire population of musicians and songwriters."

Jonathan A. Studer, a study suspect should never become part of the public policy debate."

Bonnaroo

Continued from page 6

lot on the town, and they're very good to work with," Myers says. "There is a fine line between what they feel is fair and what we feel is fair. But we love being there, and we think we can come up with a solution that keeps us in Manchester for a long time to come."

Meanwhile, Myers and the Superfly and A.C. staffs are busy putting together the various hands and attractions that will complete the Bonnaroo puzzle.

Myers says they will not limit themselves to what is generally perceived as "jam band" music. "There is just so much good music out there," he says. "And we don't want to stand still."

Indies

Continued from page 6

labels they represent.

"If radio stations are precluded from accepting records from us, and we are the sole conduit for music from our client labels to those stations, it smacks of restraint of trade," the indie says.

"There are a number of larger independent labels, and major labels, who do not have a person-in-house to serve the secondary stations, and the large radio companies are making sure that their companies, and their artists, never get a chance to be heard at their

stations," he concludes.

Other promoters are more sanguine about the radio game plans. "This is as big as much as an opportunity for the industry to re-evaluate particular relationships," says Skip Bishop of New York-based promotion firm Bishop Bad and Tackle. "The responsible companies will emerge as stronger and more effective than ever. Every business needs to continue to critique and improve itself. We're seeing the wheel turn again now."

Red Hatters Brown sees another kind of upside. He says elimination of certain indies would give small labels and developing artists a better chance to compete for airplay.

"I get out of bed every morning

believing I can make a difference, and by having the 'toll-takers' removed, I will only improve my chances to do so," Brown says.

Texas-based country indie Peter Svendsen, who lost some Infinity stations in the latest ban, says he is willing to take the hit if it clears up record promotion.

"If I has to hurt my business to make the business better, so be it," he says. "Sometimes, if you're going to hurt your house of pests, you have to bomb the whole house, even if you've kept a clean room."

Additional reporting by Paul Heine in New York, Tony Scoville in Washington, D.C., and Ron Tucker in Nashville.

Grammys

Continued from page 5

release "American Idol" is the lone rock contender in the album of the year field.

"I don't know if we were expecting any sort of nominations or anything like that," the band's Billie Joe Armstrong said. "It's really great. Everyone feels a high right now. You learn to appreciate these things the older you get. We really wanted to put art back into a rock record."

Also in the album of the year category, West will go head to head with

his tour mate Usher. Usher's "Confessions" (LaFace/Zomba) has sold more than 7 million units in the United States, according to Nielsen SoundScan, making it the best-selling album of 2004.

The album of the year field is rounded out by Charles "Genius Loves Company" (Hear/Concord) and "Let's Get It Started" by the Black Eyed Peas, "American Idol" from Green Day, "Yeah" from Usher featuring Lil

Jon & Ludacris and "Heaven" by Los Lonely Boys.

The Tony-based Los Lonely Boys were one of the many new acts the voting committee recognized. Los Lonely Boys and country singer Gretchen Wilson earned four nominations. Scoring three nominations each were Scottish rock act Franz Ferdinand and teenage British R&B singer Joss Stone.

Stone was one of the announcers, and the artist was as excited by the nominations as she was the company at the press conference. "Anita Baker is one of the reasons I sing," Stone gushed as her idol stood just a few feet away.

West, Stone, Wilson, Los Lonely

Boys and Maroon 5 are up for best new artist.

The 2005 Grammys introduce the best electronic/dance album category. The inaugural nominees are Basement Jaxx's "Kish Kash" (XL Recordings/Astralwerks), the Crystal Method's "Legion of Boom" (V2), Paul Oakenfold's "Creamfields" (Thrill), the Prodigy's "Always Outnumbered, Never Outgunned" (XL/Maverick) and Paul Van Dyke's "Reflections" (Mute).

Former *Billboard* senior writer Chris Morris, now music editor for sister publication *The Hollywood Reporter*, received a nomination in the best album notes category for his notes to the Rhino Records boxed set "No Thanks! The 70s Funk Rebellion."

Nominees were chosen by the voting members of the Recording Academy, which presents the Grammys.

Recording Academy president Neil Portnow said voting members will have access to nominated songs this year through a deal with Apple's iTunes.

The 2005 Grammy Awards will take place Feb. 14, 2005, at the Staples Center in Los Angeles and broadcast live by CBS.

For a select list of nominees, see pages 60-61. The full rundown can be found at grammy.com.

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'What Represents Success Differs Upon Where You Are In The World'

BY EMMANUEL LEGRAND

LONDON—Jason "Jay" Berman's well-worn passport is taking him back to the United States next month.

A relentless global ambassador for the music industry, Berman is stepping down after six years as chairman/CEO of the International Federation of the Phonographic Industry. He will leave London to relocate to New York and become a free agent.

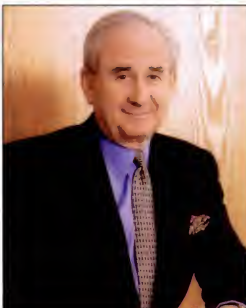
Berman, 66, was the first full-time appointed chairman of the IFPI. Previously, chairmen were elected by their peers and the IFPI function came in addition to their day job.

An American, Berman took the IFPI position immediately after leaving his job as chairman of the Recording Industry Association of America. He is widely credited with bringing to the IFPI a more efficient and business-like mind-set and for building a structure capable of reacting to the industry's challenges, especially in the area of piracy, both physical and online.

EMI Music chairman/CEO Alain Levy describes Berman as "one of the most committed and intelligent executives the music industry has been fortunate enough to have in its ranks."

David Munnis, vice chairman of EMI Music and CEO of EMI North America, says, "I have loved working with Jay. He is a true leader, he knows when to use his diplomacy and when to shout, and he has also been a great travel companion on our anti-piracy excursions to Moscow, the People's Republic of China, South America."

Berman met with *Billboard* in late November in his London office.



The Last Word

A Q&A With Jay Berman

Jay Berman: Career Highlights

- 1967: Launches political career as an aide to Sen. Birch Bayh, D-Ind.
- 1972: Named Bayh's chief of staff, a position he held until 1976
- 1980: Appointed VP of public affairs for Warner Communications
- 1987: Joins the Recording Industry Assn. of America as president
- 1993: Named chairman/CEO of the RIAA
- 1996-98: Holds various positions in the Clinton administration while staying at the RIAA
- 1999: Joins the International Federation of the Phonographic Industry as chairman/CEO

its very lifeblood is governed by how effective copyright laws are and the willingness of governments to enforce them. The test of that, if we concentrate on Brussels, is that in the major battles over the course of the last few years, we've been fighting against pretty stiff odds—the telcos, the Internet service providers, the consumer electronics companies, a whole host of big players. We've more than held our own in all of those major battles.

Q: Is it fair to say that there is better synchronization between the RIAA and the IFPI?

A: I hope it is. There is no reason why it shouldn't be. We basically represent the same companies. We have developed a very, very close relationship with RIAA and through a whole host of different mechanisms. Increasingly it is the result of the companies themselves having a greater level of participation in the lives of both RIAA and IFPI.

Q: One thing IFPI has in common with the RIAA is the policy of legal action against file sharers. Was that step absolutely necessary?

A: Beyond the shadow of a doubt it was absolutely necessary. It was absolutely necessary as part of an overall campaign that had other elements to it as well, which included all the education steps that led up to the actual lawsuits, the instant messaging in which people were informed, the development of legal services and the need to clear some room so that these would have an opportunity.

Q: Are the problems of the industry just the result of illegal file sharing, or is there a wider crisis?

A: It is very rare that in a complicated business environment there is one singular thing that accounts for everything else. I think that illegal file sharing was the defining transition for our industry. It had a greater traumatic effect on us than any other single thing. But we would be hard pressed to say it is the only thing that can be accounted for the decline.

Q: Can services like iTunes and Napster bring excitement back?

A: We've seen it to some extent with the launch of the iPod. It did create a buzz and a stir. So I do think it is possible to recapture some of that [excitement], and a device like the iPod helped do that and convince some people that you can find ways to re-energize your consumer. But we still have ways to go.

Q: Will the growth in the online business compensate for the loss of physical sales?

A: There will be increasingly a significant legitimate online business. At the same time we are a smaller industry globally. I don't believe all we lost over the past four years will be recaptured, to be honest with you. We are primarily a smaller industry, but our companies have adapted to that.

Q: Your successor at the IFPI is former Universal Music International president/COO John Kennedy. What advice can you give him?

A: To be conscious of the fact that it is a very large world and that there are a lot of differences and different places, and you have to account for those and you have to be mindful of them. The pace of achieving legislative success depends upon where you are in the world and what represents success differs upon where you are in the world.

Q: So from Jan. 1, what's life going to be like for Jay Berman?

A: I hope I'll have time to take piano lessons, play some tennis, take my grandchildren to school, maybe do a little skiing and find time to answer the call of the industry whenever and wherever they want. I don't think I will be disappearing. I'll be around, and I will be involved. I'll keep myself busy. I am too young not to be busy. And it will be pretty much related to the music industry.

Q: Your final word?

A: It has been a great experience having exposure to a global business and understanding how different the world is. It is very hard if you come with preconceived notions, particularly for an American, as we are so universally regarded as being so American-centric.

Q: When you took over six years ago, there was a sense of euphoria in the industry, with high year-on-year growth. Then the industry was hit by what you called two years ago "a perfect storm." Was this something you could see coming?

A: No. Did we think that things were changing in some respect? Yes. Six years ago we saw that there would be a series of alternative platforms for the delivery of music. But when I arrived six years ago I don't think there was a vision about what they would be, how they would materialize and how you would be able to monetize them as record companies.

Q: What are your key achievements at the IFPI?

A: I think we did achieve the principal goal that we set out to do six years ago, which was to make it an organization that represented the commercial interests of its member companies and make it a little less like an external civil service organization. No doubt in my mind that we succeeded on that score, and I believe that the companies feel that that's the case. I believe that they are well-served by the people who work here.

Q: How did you change the nature of the organization?

A: Six years ago, the idea was to create an organization that in some ways mirrored the way the international companies were structured, particularly on a regional basis. We did spend a great deal of time thinking about the nature of the regional operations of IFPI and the regional offices.

Q: You have beefed up your anti-piracy task force in London and in the regions. Have these efforts paid off?

A: In the absence of them we would have had a more severe problem. It will continue to be a significant aspect of what we do, and it's not just the effort from us. We've just expanded it to include a pretty comprehensive Internet anti-piracy effort, and I believe those will be long-term features of IFPI going forward.

Q: Regarding legislation, have you seen a shift in the way the case for the industry is perceived by policy makers?

A: I'd like to think that what we've done was to impress upon elected officials the fact that there is a music industry [and] that

west

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